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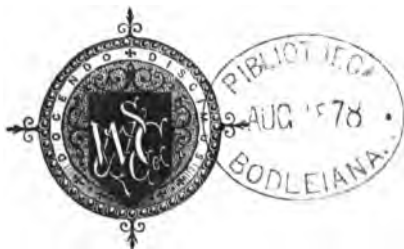
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## ENGLISH SPELLING.

BY

F. G. FLEAY, M.A.,

*Formerly Scholar of King's College, London, and of Trinity College,  
Cambridge: one of the Trevelyan Prize Essayists on Spelling  
Reform, 1859; 13th Wrangler, 19th Classic, 2d Moral  
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# ENGLISH SOUNDS AND ENGLISH SPELLING.

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## CHAPTER I.

### INTRODUCTION.

AT last public attention is being attracted to the question of spelling reform. After thirty years' indifference on the part of the general reader, and hard labour on the part of Messrs Pitman, Ellis, and others, the importance of their work is gaining recognition. The great works of Ellis on *English Pronunciation*, and Melville Bell on *Visible Speech*, have shown that there are among us men who are not behind the German investigators in the scientific examination of the subject in its larger relations; and the valuable essay of Mr Sweet on English sounds, to be soon followed by a more general treatise on Phonetic from the same hand, proves that there are younger men ready to carry on the work. It is a sign of the times that this last-mentioned book will be published in the Clarendon Press series. It is clear that the sneers to which we have been long accustomed at the hands of clerical dignitaries and illiberal critics must now give way to a calmer and more judicial method. Nor is the reason far to seek. As long as education belonged to the few, and was regarded as a mark of the members of a privileged class, so long it was not urgently desirable on their part to adopt any royal road to the writing or reading our language. The same spirit that retains the anomalies of our absurd coinage system and those of our weights and measures—that has introduced into our public schools a Latin grammar that is probably the worst text-book ever written—that has excluded from the curriculum of higher English education a knowledge of our own literature, and discarded an acquaintance with the physical laws of the universe as unnecessary for gentlemen—was at work in this other matter also. But now that board schools are introduced, and education for

the people is necessitated, men can no longer shut their eyes to the vast importance of the facts that the average boy requires seven years' teaching before he can read or write his own mother tongue with tolerable correctness, several more years before he can pass an examination for a clerkship in a government office; and that a system actually exists which professes to reduce this enormous waste of time and labour to at most one-tenth part of that now squandered with wasteful lavishness. Indeed, it is a question replete with significance as to our position among nations for the future. England's greatness depends on her manufactures, and these on the skill of the workman. But the struggle for life between man and man, nation and nation, in these highly differentiated and complex times, is a very different thing from what it was formerly. The serious business of life must be entered on earlier and earlier as the struggle intensifies; and education must be compressed into as short a time as possible. Now we are at a great disadvantage as compared with other nations in this matter of learning to read and write, because our spelling is so irregular and confused; and if only an average of a few months be lost to each member of the commonwealth from an imperfect system of alphabetic notation, it must ultimately give us a great disadvantage as compared with other European nations, by compelling our youths to enter on life with less practical knowledge or at a relatively later age than those who are born in countries unblest with a history that, while it has placed us foremost in some more important matters, of which political freedom is the most prominent, has, at the same time, reduced our spelling to a slavery to a Roman system as tyrannous as that other Roman system was before the religious reformation of the sixteenth century.

This spelling-reformation can no longer be pooh-poohed; the one thing important now is to see that we take no step in haste, and that what we do shall be well and rightly done.

Hence the existence of this little work. Its chief aim is to set before the reader the main principles of what wants doing or what can be done, and the means that have been proposed to that end. I have taken no notice of the innumerable variations in these means proposed by the multitude of innovators who now come forward in shoals, each with his little 'distinction without a difference,' but only of the schemes of those who have proved themselves to be scientific investigators and discoverers of general principles, or of those who have borne the heat of the day in labouring to

bring these principles home to the general public. If I have ventured to include myself in this latter class it is not because I have been now eighteen years an advocate of and worker for a reform, but because the two systems I proposed in 1859 so nearly coincide with the systems worked out independently from 1870 to 1877 by Mr Ellis and Mr Sweet.

The arrangement of the present book is as follows. I first of all state the defects in our present alphabet, looked at, not from an historical point of view, but simply as an instrument of representing our actual speech of the nineteenth century. In the third chapter I give the present spellings in use, which, tabulated in the way I have put them, show at a glance the various devices that have been used in our present empirical system to obviate the defects of the alphabet itself. It will be seen that these devices are complex and clumsy, that often the same spelling has been adopted for several sounds, and that several spellings have been used for one sound: so that we have not only a defective alphabet, but also make a very awkward and blundering use of the one we have. I might here have passed on at once to the main portion of the book; but as my prize essay of 1859, from which this chapter is chiefly taken, contained also as an integral component of its construction some slight notice of the shallow sciolism which was then and still is urged in defence of our existing unhistorical and irrational mode of misrepresenting our mother tongue, I have left this, the only controversial portion of this small treatise, in its original position as in Chapter IV, along with a few miscellaneous hints offered at the same date in Mr Pitman's *Phonetic Journal*. In the next chapter I try to strengthen the argument for the advantage of phonetic spelling, by showing that it would have an important bearing on our poetry, and might possibly restore certain elements of our early period, and infuse some new delicacies into our rhythm, and certainly render much more facile a critical examination of the causes of the pleasure we receive from certain melodious arrangements of vowels, head rhymes, and other devices of metre much practised in our modern poetry, though not acknowledged in our prosodies.

Thus far I have treated solely of our own language and its defective spelling. In Chapter VI I give, in order that the reader may see the relation our subject bears to that of general Phonetic, a tabular view of Mr Bell's classification of the vowels and consonants of all languages, together with the palæotype and glossic alphabets of Mr Ellis, and the



vowel nomenclature of Mr Sweet. These tables will be useful, not only for reference in our succeeding chapters, but also for all readers of the works of the above gentlemen. I know by experience how wearying it is to have to keep four or five large volumes open at once beside one for constant reference until the details of all the many alphabets that one must know for study of general Phonetic have been fully mastered. In this chapter there is nothing new except my notation for Mr Bell's classification, which will, I trust, be found useful, and save the waste of space involved in the continual repetition of 'unvoiced-point-divided,' 'narrow-low-mixed,' and the like. Nevertheless, this chapter may be omitted by the general reader. In the next (the seventh) will be found the alphabets that have been proposed for English use by Messrs Ellis, Pitman, Sweet, and myself, tabulated in a form easy for reference. In the eighth is given an abstract of the changes that have taken place in the pronunciation of our tongue as disclosed by the researches of Ellis and Sweet. I meant to give in the succeeding chapter an abstract of certain phenomena in the printed books of the middle English period, that have led me to believe that there was much greater laxity and uncertainty in the pronunciation of that time (c. 1590-1630) than Mr Ellis seems willing to allow; but finding that I could make room for the merest sketch, and that a full exposition would require a much larger volume, I omitted it altogether. Such an exposition, however, I hope to print some day. In Chapter IX follows a summing up of the practical inferences to be drawn from preceding chapters, and the relative merits of the different schemes proposed are shortly treated of. But as after all, in such a matter, the best proof of merit is success in practical trial, I have given a final chapter containing extracts printed in different alphabets; and in order that familiarity with the subject-matter should not (as it does in the specimens often given) bias the reader's judgment, I have taken these extracts from verses of my own which are not likely to have fallen in his way.

Such is the plan of this little book. I trust it may prove useful, especially to teachers who cannot easily procure the elaborate and expensive works which I have above referred to, and yet want to know something as to what has been done and is doing in this important discussion. To them we have to look for the training of no small part of the next generation, and it is most gratifying to see the earnest way in which they are taking up this subject.

## CHAPTER II.

### OF THE DEFECTS IN THE PRESENT SYSTEM OF SPELLING.

OUR present alphabet is defective in many ways.

1. It is insufficient. The sounds represented by *th* in *breath*, *th* in *breathe*, *sh* in *shine*, *ch* in *chair*, *ng* in *sing*, *s* in *pleasure*, *u* in *but*, and all the long vowels and diphthongs, have no signs to represent them, and have to be written by means of digraphs (two letters representing one sound) or other orthographical (query, heterographical) expedients.

2. It is inconsistent. For instance, *p* and *f*, two letters representing allied sounds, have entirely distinct forms; while *t* and *th*, representing sounds singularly allied, have not. Compare *j* and *ch*.

3. It represents one sound by distinct letters or letter-combinations—*e.g.*, *f* in *fancy*, and *ph* in *phantasm*.

4. It represents two sounds by one letter—*e.g.*, *c* in *cane*, and *c* in *city*; *g* in *gin*, and *g* in *gun*.

5. It is redundant. The signs of *x*=*cs*, *qu*=*cw*, and *k*=*c*, are wholly useless as *representative of sounds*, and if defended, must be so on etymological, not phonetic, grounds.

6. It is unsteady. The sound of *g* before *i* is usually that in *gin*, but not always—compare, for instance, *begin*; the sound of *x* is usually that in *axe*, but compare *Xenophon*; the sound of *ph* is usually that in *Philip*, but compare *Stephen* and *haphazard*.

7. It is singular, utterly unlike that of other countries, especially in its vowels. The sounds of *i* in *fine*, *j* in *joy*, *a* in *fate*, *e* in *mate*, *u* in *but*, *oo* in *fool*, *ow* in *cow*, are quite unlike those met with in other languages, and not what we should expect from general linguistic study.

8. It classifies the vowel sounds wrongly, making *ee* in *feet* one member of a pair, with *e* in *met* instead of *i* in *fix*, to which the sound of *ee* is more nearly allied; *a* in *fate*, with *d* in *fat*, though it is much more like *e* in *pet*; *o* in *note* with *o* in *not*, which should be paired with *ou* in *nought*; while *oo* in *pool* again ought to pair with *u* in *pull*. It inverts the

true sounds of *aw* in *caw* and *ow* in *cow*, which are equivalent to *o* in *not* lengthened, and *a + w* respectively, etc., etc.

The main causes of all these deficiencies and irregularities are two :

*a.* The tendency of the educated classes to aim at the preservation of what they call the 'history' of a word in the manner of spelling it, by which 'history' is usually meant the form in which the word was first imported into the English language. It is clear that any one specific spelling can only give one epoch of the history of the word. If the word has changed in sound say four times, the advocates of the received spelling say, Spell it as it was sounded in its earliest stage; the advocates of phonetic reform say, Spell it as you sound it yourself; the changes of sound will then be registered in the literature of each successive period, and only in this way can we have the *history* of the word at all. But to do what phoneticians want, we must have a complete means of registration, which is most easily obtained by a perfect alphabet; and here comes in the second cause of irregularity and deficiency, in the fact that we have—

*b.* The imperfect Latin alphabet in use. This is probably the worst that could be adopted for the English language; it has not even the representatives for *th* (*þ* and *ð*), which the elder English alphabet had. But the conservative (rather the idle and thoughtless) obstinacy of English writers, sooner than take the trouble to acquire a few new letters, a work of five minutes at most, would condemn all future generations to the years of labour involved in learning to read on the present system, and all future philologists to intricate and exhausting labours in ascertaining what our present pronunciation is. How great the waste of time in elementary schools, how vast the toil thrown away by little children in what should be (and is in nearly all other languages) an acquirement of a few months, has been repeatedly shown by others; how enormous the work required in philological investigation can be seen in Mr Ellis's labours, which have taken him seven years of almost unintermitted exertion merely to publish, and are not yet ended, although he has worked on periods incomparably in advance of our own in consistency of phonetic representation and far from the involved complexity, in which our stiff adherence to the imperfect Latin alphabet has involved our phonology. This adherence has compelled us to adopt the digraphs *th*, *ph*, *ch*, *ng*, *rh*, *sh*, *wh*, as well as expedients for representing the

different sounds of *c* and *g*—such, for instance, as writing a silent *u* after them when they precede an *i* or *e*. See, for instance, the word *rogue*. Far more various are the means introduced for discriminating long and short vowels. Thus vowels are indicated as short by doubling the consonant after them (compare *ratting* and *rating*); and are shown to be long by doubling the vowel (*meeting*, *mooting*), or by adding another vowel (*bait*, *boat*), or by adding a silent *e* at the end of the syllable (*mate*, *mete*, *mite*, *mote*, *mute*), or by retaining a silent *gh* (*sprightly*, compare *sprite*), etc., etc.

## CHAPTER III.

### THE PRESENT METHOD OF SPELLING.

THE multiplicity of devices thus rendered inevitable as long as we retain our imperfect alphabet, will be better seen if we examine the sounds and spellings now in use among us somewhat more systematically. Most of this chapter was published in my *English Grammar*, 1859, long since out of print, barring a few slight alterations now made to accommodate the notation to that used in this book.

The sounds in English, in addition to the aspirate (*h*), may be represented by—

<i>p</i> ,	<i>b</i> ,	<i>f</i> ,	<i>v</i> ,	<i>m</i> ,	<i>w</i> ,	<i>th</i> ,	<i>ow</i> ,	<i>oo</i> ,	<i>ew</i> .
<i>t</i> ,	<i>d</i> ,	<i>th</i> ,	<i>dh</i> ,	<i>n</i> ,	<i>wh</i> ,	<i>a</i> ,	<i>o</i> ,	<i>oe</i> ,	<i>aw</i> .
<i>c</i> ,	<i>g</i> ,	<i>ch</i> ,	<i>j</i> ,	<i>ng</i> ,	<i>y</i> ,	<i>e</i> ,	<i>u</i> ,	<i>ey</i> ,	<i>ah</i> .
<i>s</i> ,	<i>sh</i> ,	<i>z</i> ,	<i>zh</i> ,	<i>l</i> ,	<i>r</i> ,	<i>i</i> ,	<i>oy</i> ,	<i>ee</i> ,	<i>ie</i> .

Where the consonants that would require new symbols are—

<i>w</i> = <i>wh</i> ( <i>whay</i> )	representing the sound of <i>wh</i> in <i>when</i> ,
<i>p</i> = <i>th</i> ( <i>eth</i> )	„ „ <i>th</i> „ <i>thin</i> ,
<i>t</i> = <i>dh</i> ( <i>the</i> )	„ „ <i>th</i> „ <i>thine</i> ,
<i>c</i> = <i>ch</i> ( <i>chay</i> )	„ „ <i>ch</i> „ <i>chair</i> ,
<i>g</i> = <i>ng</i> ( <i>eng</i> )	„ „ <i>ng</i> „ <i>sing</i> ,
<i>f</i> = <i>sh</i> ( <i>rsh</i> )	„ „ <i>sh</i> „ <i>shame</i> ,
<i>z</i> = <i>zh</i> ( <i>zhay</i> )	„ „ <i>zs</i> „ <i>pleasure</i> ,

and the vowels are sounded as in *püt*, *bat*, *pot*, *pet*, *but*, *büt*, *cow*, *boy*, *coo*, *few*, *doe*, *caw*, *why*, *ah*, *fee*, *fië*: *ü* may be represented by Pitman's *o* or *y*.

I now give tables of the different representations of these sounds in our present spelling.\*

\* What follows is taken, with corrections (and alterations as to the long vowels), from one of the Trevelyan prize essays on spelling reform, written by me in 1859.

SIMPLE CONSONANTS.

Sound.	Spelling.
<i>G</i>	$\left\{ \begin{array}{l} [g] \\ g^h \\ g^u \\ [c] \\ ch \\ k \end{array} \right.$
<i>C</i> in <i>can</i>	$\left\{ \begin{array}{l} g \\ que \\ ck \end{array} \right.$
<i>Z</i>	$\left\{ \begin{array}{l} [z] \\ s \end{array} \right.$
<i>S</i>	$\left\{ \begin{array}{l} [s] \\ c \end{array} \right.$
<i>S</i> in <i>pleasure</i>	$\left\{ \begin{array}{l} s \\ z \\ +zh \\ t \end{array} \right.$
<i>SH</i> in <i>shine</i>	$\left\{ \begin{array}{l} c \\ +sh \\ s \end{array} \right.$
<i>TH</i> in <i>that</i> <i>TH</i> in <i>thin</i>	$\left\{ \begin{array}{l} *th \\ [v] \end{array} \right.$
<i>V</i>	$\left\{ \begin{array}{l} f \\ ph \\ ph \end{array} \right.$
<i>F</i>	$\left\{ \begin{array}{l} ugh \\ [j] \\ [r] \end{array} \right.$
<i>R</i>	$\left\{ \begin{array}{l} rh \end{array} \right.$
<i>NG</i> in <i>sing</i>	$\left\{ \begin{array}{l} n \\ *ng \end{array} \right.$
<i>T</i>	$\left\{ \begin{array}{l} [t] \\ d \end{array} \right.$
<i>D</i>	$\left\{ \begin{array}{l} [d] \\ b \end{array} \right.$
<i>B</i>	$\left\{ \begin{array}{l} [b] \\ p \end{array} \right.$
<i>P</i>	$\left\{ \begin{array}{l} [p] \\ h \end{array} \right.$
<i>H</i>	$\left\{ \begin{array}{l} [h] \\ l \end{array} \right.$
<i>L</i>	$\left\{ \begin{array}{l} [l] \\ m \end{array} \right.$
<i>M</i>	$\left\{ \begin{array}{l} [m] \\ n \end{array} \right.$
<i>N</i>	$\left\{ \begin{array}{l} [n] \\ +ch \end{array} \right.$
<i>CH</i> in <i>chair</i>	$\left\{ \begin{array}{l} +j \\ s \end{array} \right.$
<i>J</i> in <i>James</i>	$\left\{ \begin{array}{l} +j \\ s \end{array} \right.$
<i>WH</i> in <i>when</i>	$\left\{ \begin{array}{l} +wh \end{array} \right.$

COMPOUND CONSONANT SOUNDS.

Sound.	Spelling.
<i>CS</i>	<i>x</i>
<i>NGCSH</i>	<i>ux</i>
<i>GZ</i>	<i>x</i>
<i>CSH</i>	<i>x</i>

(In this list only the abnormal spellings are given.)

LETTERS KEPT IN THE SPELLING AND NOT PRONOUNCED.

*b*  
*c*  
*ch*  
*g*  
*g<sup>h</sup>*  
*h*  
*k*  
*l*  
*m*  
*p*  
*ph*  
*s*  
*t*  
*w*

*N.B.*—*Ch* and *j* are most conveniently written as simple consonants, but do not represent simple sounds, *ch* being nearly *t+sh*, and *j* nearly *d+zh*.

A review of the above list will point out accurately the alterations that a phonetic spelling would introduce into the system; and consequently all the disadvantages that can possibly be alleged against it would be exhaustively refuted if all objections to the rejection of every particular spelling that would not be retained, be answered in detail.

I. Fifteen spellings in brackets [ ] would be retained, and may therefore be dismissed without further notice.

II. Eight, viz.:

<i>gu</i> in <i>rogue</i> ,	<i>ng</i> in <i>sing</i> ,
<i>ck</i> „ <i>cracker</i> ,	<i>ce</i> „ <i>face</i> ,
<i>th</i> „ <i>thin</i> ,	<i>ge</i> „ <i>age</i> ,
<i>th</i> „ <i>that</i> ,	<i>que</i> „ <i>torque</i> ,

are purely artificial devices to counteract deficiencies inherent or historical in the present system.

*U* is added to *g* to prevent its being sounded like *j*, as it generally is when followed by *e* or *i*. (Historical deficiency.)

Conversely *e* is added to *c* and *g* to prevent their being sounded hard as in *came* and *game*.

*K* is added to *c* for the same reason. (Shortening the vowel is considered under another head.)

*Th* in *thin* was in Anglo-Saxon represented by a single symbol, and is used to supply an inherent deficiency in our alphabet.

*Th* in *that*, ditto.

*Ng* also is used to supply an inherent defect.

That any loss whatever would occur to the language by rejecting these eight spellings has, I believe, never been alleged: that comparative etymology would, for the A.-S. branch of our language, be a great gainer by the use of single symbols for the *th* sounds, is evident. All the usual arguments against phonotypy on the ground of disguising the history of words tell in favour of it as far as these signs are concerned, and no opposition need be anticipated as to these spellings.

III. On similar grounds the replacing †*wh*, †*ch*, †*zh*, and †*sh* by simple signs could disguise nothing, and it is not as to these spellings of the sounds, but other spellings, that opposition must be looked for.

IV. The four spellings—

<i>ch</i> for <i>k</i> , as in <i>character</i> ,	<i>rh</i> for <i>r</i> , as in <i>rhinoceros</i> ,
<i>ph</i> „ „ „ <i>philosophy</i> ,	<i>n</i> „ „ „ <i>angel</i> ,

which have come to us from the Greek (mediately through the Latin), offer no obstacle to the adoption of a phonetic system, for—

1. The *present* system has in some cases already a phonetic spelling; for example, *fantastic*=φανταστικός.

2. There is even among educated men confusion existing in the present system; for example, *apocrypha* is often written *apochrypha*, as in Maurice on Metaphysics in *Encyc. Metrop.*

3. The present system is inconsistent, being sometimes half phonetic, half not, as in *angel*=αγγελος; the *n* represents neither the derivation nor the sound, and cannot be defended on either phonetic or anti-phonetic principles.

4. Until scholars have definitely settled whether we are to write *ῑῑ* or *ρρ* in the middle of Greek words, the spellings *r* and *rh* would be always confused.

Now, as I believe no one has ever alleged any difficulty in recognising the Greek roots of *fantastic*, *apocrypha*, *angel*, and such cases (nor would any one probably do so if we wrote *Pyrrus* for *Pyrrhus*), there can surely be no reason that what has offered no difficulty in the present anomalous and unsystematic spelling should offer difficulties when used not in isolated instances, and on unsteady principles, but universally and in subjection to fixed rules. If *fantastic* and *angel* are recognised at present as Greek, so would *sphinx* be recognised as equivalent to σφιγξ, and it is in fact much more like the original than *sphinx* is, for *η* represents *γ* better than *n* does, because we know that *γ* is the representative in Greek of our English *ng* sound, but *n* might, so far as the spelling is concerned, represent a Greek *ν*. Moreover, *ph* is an awkward Latin substitute for the single Greek sign *φ*: yet the upholders of the present system wish us to represent the Greek *γ* by an English *n*, and the single sign *φ* by the double Latin one *ph*, on the ground of retaining the history of the word in its spelling, and pointing out its origin to the most casual inspection.

V. With regard to the two spellings, *s* for *z*, and *f* for *v*, when they occur in such words as *as*, *of*, etc. (compare *Stephen*, *Steven*), they are indications that the sounds were at one period unvoiced instead of voiced, and phonetic spelling does lose this indication: but is this loss of any even the slightest consequence? Will the evidence of this former pronunciation not be perfectly accessible to the scholar, who is the only person who wants it? Will any person say that he cannot recognise the connection of *give* and *if*, *of* and *off*,



*staff* and *stave*, because of the difference of spelling? If he does say so, he condemns the principles of the present as well as the phonetic system.

Moreover, we claim a great advantage for the phonetic system in this case, viz., that in all future changes of pronunciation of a like nature to this, the *exact date* of the change will be determined by the alteration in the printed spellings, and this to the comparative philologist will be of the highest value.

But if the *s* for *z* occur in such a case as *stags*, where it indicates that the original inflection *es* has been shortened into *s*, *stag-es*, *stagsz*, and the sound consequently voiced, *gz* being unpronounceable, then why not write *z*? We write *slept* for *sleeped*, *wept* for *weeped* (although most retain *slipped* not *slipt*, *fixed* not *fixt*); why not be consistent? An inconsistency either in spelling 'stacks' and 'stagsz', or in pronouncing 'stacks' and 'stags' must exist, and the pronunciation cannot be altered; the spelling can.

The classical languages, too, protest against our present system; we have *ap-phono* = *ad-phono*, *συμ-πλεκειν* = *συν-πλεκειν*, etc., even for mere euphony's sake; much more when the pronunciation is necessary, as *λεγειν*, *λεχθεις*; *rego*, *rectus*, etc., the only difference being that the change is in the root letter, not the inflectional one in these latter cases.

VI. As to the spellings *z* and *s* in *azure* and *pleasure*, where the corruptions in sounds have been gradually and historically introduced, the recognition of the origin of the words will be of exactly the same nature as the recognition of the SIMILARITY of the root in *father* and *pater* (Lat.), where *f* corresponds to *p*, and *th* to *t*. Nothing more easy can be imagined, and we may dismiss these spellings without further notice. (Note, *father* is NOT a corruption of *pater*.)

VII. The converse takes place in *ghost*, *ghastly*, *chord*, *Christ*, etc., and these may therefore be dismissed in the same summary manner. If the original pronunciation is regarded as having been *g-h*, *c-h*, as in our own compound, *gig-horse*, the alteration falls under the omission of the aspirate (*h*), and will be treated of presently.

VIII. In the spelling *ugh* for *f*, I do not regard the *gh* as representing the *f* sound, but the *u* which has passed through the changes *u* (or rather *w*), *v*, *f*. The replacing of the sonant *v* by its corresponding surd *f* will give no difficulty to the student of language, as it is one of the most frequent phenomena of etymology; the omission of *gh* will be treated of presently.

IX. The replacing of the sign *q* before *u* by *c*, is exactly analogous to the change of *Q* (koppa) in Greek before *o* to *k* (kappa), and nothing can be lost by it, especially as we do not use three distinct signs before the three fundamental vowel sounds *k* (a), *Q* (o), *q* (u).

The two remaining heads will to a certain extent legitimately involve objections to phonetic spelling as disguising the history of words, and the meeting such objections must rest entirely on the ground that the injury to philology will be amply compensated by the advantage shown to accrue in other cases, while the immense advantages on non-philological grounds will remain untouched.

Firstly, then, the replacing *k* by *c* will disguise the origin of non-Latin words, and such origin will have to be traced through the old spelling, and must by those who learn the phonetic spelling ONLY, have to be taken on trust; but this objection clearly applies only to the non-student of philology. In like manner the representation, by *s*, of *c* (before *e* or *i*), common enough among the Elizabethans, will disguise some words of Latin origin. The reasons for students acquiring the old spelling in addition, and the ease of so doing, have been set forth at length by the previous advocates of phonetic spelling, and need not here be dwelt on.

Secondly, exactly the same objection applies to the spellings *f* (sh) for *t*, *c*, *s*, in such words as 'compunction, vicious, ascension,' with this exception, that in almost every case this spelling occurs in the inflectional part of the word, not in the root; is therefore of pronominal origin, and when pointed out once for all applies to the whole class; whereas the other, *c* for *k*, requires separate investigation in each special instance.

This exhausts the spelling of simple consonant sounds. As to the compound sounds we may observe:

1. *Cs* for *ξ* offers no difficulty, the old sign being entirely useless, and introduced into Greek and Latin from mistaken views of language. We have expunged *ψ* for *ps* (of *psalm*, *psalter*, etc.), and need not keep *ξ* for *cs*.

2. *Csh* for *x*, as in *anxious*, has been already treated of implicitly in the consideration of *cs* for *x* and *f* (sh) for *c*, *t*, *s*; the two are here united.

3. *Gx* for *x*, as in *exalt* (=egzalt), falls under the same head as *stags* for *stags*, combined with *cs* for *x*; and the union of what has been said under those heads will suffice.

4. *Ngcsh* for *nx* combines *ng* for *n* and *csh* for *x*.

## OMISSION OF UNPRONOUNCED LETTERS.

*Instances of Each Case.*

dumb, lamb, debt.  
 virtuals, scene.  
 schism.  
 gnat.  
 nigh, weigh, rough (?).  
 honour, chasm.  
 knee.  
 could (salvage = savage).

hymn, solemn.  
 receipt (*compare* conceit).  
 apophthegm.  
 viscount (in 'island' the *s*  
     has no place by deriva-  
     tion).  
 whistle.  
 wreck, whom.

1. This principle has already been admitted into the language. We write:

savage not salvage.  
 conceit „ concept.

strait as well as straight.  
 sprile „ spright, etc.

2. Many of these silent consonant signs have been introduced from false analogy, and these we should get rid of; as of—

<i>l</i> in <i>could</i>	on false analogy with <i>would</i> (from <i>will</i> ).
<i>s</i> „ <i>island</i>	„ <i>isle</i> (from <i>insula</i> ).
<i>g</i> „ <i>sovereign, foreign</i>	„ <i>reign</i> (from <i>regnum</i> ).

We shall now pass on to the vowel spellings. These, except in the cases where they represent consonants, viz., *i* for *y* for *g*, *u* for *w* for *v*, are of comparatively small value for philology, and the argument adduced against the adoption of a uniform system, usually takes one of the forms, 'They will be so unusual in their appearance as to present great difficulty to the learner already acquainted with the present system;' or, 'Vowel pronunciation so readily changes that books printed on the phonetic method will become obsolete in a few years.'

The first objection I will presently answer under the head of Classification and Representation of Vowel Sounds; where I show that few of the proposed spellings on the present system are new to the language; and moreover, we must remember that many of the present spellings are of no practical use whatever in determining the pronunciation of words: for on the present system one vowel does duty for half-a-dozen sounds, and one sound is represented by half-a-

dozen combinations of vowels; and the sound of any given written word requires a separate act of memory not falling under a general rule, as does also the spelling of any given spoken word.

To the second objection I answer:

1. That phonetic representation would not change so rapidly as the present system. This assertion cannot be proved in the limits of an essay, but no one who has read Chaucer or Spenser in the original spelling will doubt its truth.

2. That the old books are not useless which (like Chaucer, etc.) are printed in a different spelling from our own; on the contrary, the more we can by the spelling resume the original pronunciation of such writings, the more valuable they are to us, especially where poetical rhythm is concerned.

3. That in ordinary private libraries few books exist of more than fifty years of age, and therefore for general readers this objection cannot apply, for no one imagines the pronunciation to change to any serious extent in such a time; while those who study the language and therefore use books of all dates will find much less difficulty than now (for however different the spelling the *system of reading* will be uniform), and will have the additional advantage of examining the gradual change of language all through its progress; whereas now the change of pronunciation is allowed to accumulate to a great extent, and then a *sudden* change of spelling takes place.

On these grounds then I say, firstly the statement is false; and secondly, if true is valueless for the purpose required.

As to those cases in which the vowels represent the corruptions of consonants that have disappeared from the roots (at some stage of the word's history, often anterior to its introduction into English), viz., *i=y=g*, *u=w=v*, these either form part of diphthongs as at present spelled, as:

*ai* } sounded as *a* in *fate*,  
*ei* }  
*au* sounded as *a* in *fall*,  
*ou* sounded as *ou* in *bought*,  
*oi* as in *doit*,  
*eu* as in *feud*

or *i* represents the diphthongal sound in *fire*; *u* represents the simple sound in *brute*, the diphthongal in *due*.

In the first of these classes the proposed spelling would

indicate the consonantal origin in some cases as clearly as at present: *fale* would be written *fait* or *feit*; *bought*, *baut*; *doit* would remain unchanged; and the sound in *bite* would be written *biet*. In the case of the sounds in *brute*, *due*, it would represent the consonantal origin as much as it does now, and in *one case only*, viz., in the writing *ought* as *aut*, would anything be lost of the historical indication, and here even the long vowel would be sufficient to the philologer to point out the absorption that has taken place.

In many cases in our present spelling, vowels are used superfluously as artificial expedients to remedy the very gross defects of our present limited vowel system. These cases are:

The writing of the final *e* to represent the length of the preceding vowel; as in *fate*.

The writing *i* after a vowel to indicate its length, as in *plain*.

The writing *oa* to indicate the length of the vowel *o*, as in *roan*.

The doubling a vowel to indicate its length, as in *feet*, *boon*.

Writing *h* or *w* to indicate length of vowel, as in *oh*, *bowl*. (*Note*, this is not so objectionable, and nearly coincides with a true principle.)

Writing *e* after *g* and *c* to indicate the soft sound of the consonants, as in *lace*, *age*.

Writing *u* after *g* to indicate the hard sound of the *g*, as in *rogue*, where the use of the expedient of the final *e* to make the *o* long necessitates the additional use of the *u*.

All irregularities in these matters would be entirely avoided, and all the consequent philological difficulties, which it is very difficult to steer clear of, would be avoided also.

The consonant spellings in use may be conveniently summed up in the following tables; where the top line gives the sounds represented, and the first column the letters used in spelling them:

	<i>b</i>	<i>p</i>	<i>f</i>	<i>v</i>
<i>b</i> .....	<i>bay</i> .....			
<i>p</i> .....		<i>pay</i> .....		
<i>f</i> .....			<i>fat</i> .....	<i>of</i> .....
<i>v</i> .....				<i>van</i> .....
<i>ph</i> .....	<i>ophthalmia</i> ...	<i>physic</i> .....	<i>Stephen</i> .....	
<i>ugh</i> .....	<i>hiccough</i> .....	<i>rough</i> .....		

	<i>t</i>	<i>d</i>	<i>th</i>	<i>dh</i>				
<i>t</i> .....	<i>toe</i> .....							
<i>d</i> .....	<i>stripped</i> .....	<i>day</i> .....						
<i>th</i> .....	<i>thyme</i> .....		<i>thin</i> .....	<i>they</i> .....				
	<i>l</i>	<i>m</i>	<i>n</i>	<i>ng</i>	<i>r</i>			
<i>l</i> .....	<i>lie</i> .....							
<i>m</i> .....		<i>may</i> .....	<i>compter</i> .....					
<i>n</i> .....			<i>nay</i> .....	<i>ink</i> .....				
<i>ng</i> .....				<i>sing</i> .....				
<i>r</i> .....					<i>ray</i> .....			
<i>rh</i> .....					<i>rhubarb</i> .....			
	<i>k</i>	<i>g</i>	<i>s</i>	<i>z</i>	<i>sh</i>	<i>zh</i>	<i>ch</i>	<i>'</i>
<i>k</i> .....	<i>key</i> .....							
<i>c</i> .....	<i>can</i> .....		<i>city</i> .....		<i>ocean</i> .....			
<i>gn</i> .....	<i>gnaw</i> .....							
<i>q</i> .....	<i>quail</i> .....							
<i>kh</i> .....	<i>khan</i> .....							
<i>g</i> .....		<i>gay</i> .....					<i>rage</i> .....	
<i>u</i> .....		<i>rogue</i> .....						
<i>gh</i> .....	<i>hough</i> .....	<i>ghost</i> .....						
<i>s</i> .....			<i>sit</i> .....	<i>stage</i> .....	<i>pleasure</i> .....			
<i>z</i> .....				<i>seal</i> .....	<i>asure</i> .....			
<i>sh</i> .....				<i>shun</i> .....	<i>asure</i> .....			
<i>ti</i> .....				<i>action</i> .....				
<i>ci</i> .....				<i>official</i> .....				
<i>si</i> .....				<i>scansion</i> .....	<i>vision</i> .....			
<i>ch</i> .....	<i>chars</i> .....			<i>chaise</i> .....	<i>vision</i> .....	<i>chair</i> .....		
<i>j</i> .....								<i>judge</i> .....
<i>dg</i> .....								<i>judge</i> .....

I now give a table for vowel sounds constructed similarly to that on p. 17 for the consonants; premising that the spellings for unaccented syllables are doubtful, as varying even in the mouths of educated people; they are therefore placed in brackets in pp. 28, 29: also no distinction is made between *ui* in *suit* and *oo* in *soot*, although purists and pronouncing dictionaries do make a distinction, sounding *suit* nearly as if with a French *u*. Moreover, the effect of *r* in modifying the vowel sounds is neglected. Compare *man* and *mar*; *err* and *ebb*; *or* and *on*, etc.\*

TABLE OF THE MOST USUAL VOWEL SPELLINGS.

<i>i</i>	<i>e</i>	<i>a</i>	<i>o</i>	<i>u</i>	<i>ü</i>
<i>pin</i>	<i>pen</i>	<i>pan</i>	<i>upon</i>	<i>pun</i>	<i>book</i>
<i>busy</i>	<i>jeopardy</i>	<i>clerk</i>	<i>laurel</i>	<i>blood</i>	<i>woman</i>
<i>women</i>	<i>bury</i>		<i>hough</i>	<i>young</i>	<i>could</i>
<i>sieve</i>	<i>head</i>		<i>want</i>	<i>lir</i>	<i>bull</i>
<i>cyst</i>	<i>heifer</i>			<i>mother</i>	

\* What follows is from my *English Grammar* (1859).



accounts for such spellings as *forfeit*, *alley*, *marriage*, *talbot*, *humour*, *violation*, *pigeon*, where the sounds in the final syllables are slurred over.

IV. In order to distinguish the long from the short sounds, the addition of an *e* mute at the end of the word is often resorted to; this accounts for *mete*, *fane*, *were*, *die*, *rye*, *awe*, *doe*, *ewe*, *blue*, *bone*, *see*—as far as the mute *e* is concerned; the other peculiarities of these spellings are noticed under the other heads.

V. Another expedient is the addition of a second vowel, the pronunciation of which naturally coalesces more or less with the first one; as in *fear*, *people*, *deceit*, *key*, *fail*, *pay*, *win*, *grey*, *out*, *fruit*, *shoe*, *you*.

N.B.—The *e* sound has somewhat of a *y* sound at its close and is imperfectly diphthongal, so that *grey* may be considered a normal spelling.

VI. There are some spellings where the sound has corrupted in long use; but the spelling has not altered. Thus:

*sieve* is shortened from the sound of *seve* (*stv*).

*want* is shortened from *waunt* (*wɔnt*).

*grief* is so pronounced from false analogy with *ie* for *i*.

*broad*, *door*, *cough*, are corrupted from the sounds in *snow* and *rot*.

*blood* is corrupted from the usual sound of *oo* in *book*.

*mother* " " " " *o* in *rot*.

*jeopardy* } are similar corruptions where one vowel is not pronounced.  
*young* }

#### VII. Miscellaneous exceptions:

*buoy*, *u* silent; like the *u* after *g*.

*yeoman* }  
*friend* } *e* silent; passing into *y* and coalescing.

*yew*

*fir*

*colonel* } due to the influence of *r* on short vowels.

*should*

*machine*, a foreign spelling.

*foreign*, *g* inserted on false analogy with *reign*.

*women* } remains of the etymology *wife-man*, corrupted on a false derivation, as if *womb-man*.

*busy*, due to quick pronunciation.

*eye*, *hough*, *beauty*, are exceptions, but offer no difficulty.



*N.B.*—We usually represent short vowels by doubling the succeeding consonant.

The long sound of *d* is not correspondent to the short sound.

Some may doubt that *ow* in *snow* is a diphthong; by pronouncing *aw*, *oo* (*δ*, *oo*), first slowly, then quickly, they may remove the doubt.

The following table summarises the vowel spellings in the same way as the tables on pp. 24, 25, do the consonant spellings :

	<i>i</i>	<i>e</i>	<i>a</i>	<i>o</i>	<i>u</i>	<i>ü</i>	<i>ee</i>	
<i>i</i> ...	pin...				fir...		machine...	1
<i>ie</i> ...	sieve...	friend...					grief...	2
<i>o</i> ...	women...	colonel...		on...	mother...	woman...		3
<i>u</i> ...	basy...	bury...			pen...	brill...		4
<i>e</i> ...	English...	pen...	clerk...		her...	me...		5
<i>eo</i> ...		jeopardy...		George...	[dungeon]...	people...		6
<i>ah</i> ...								7
<i>a</i> ...	[cabbage].any...	pen...	want...					8
<i>ow</i> ...			knowledge...					9
<i>owe</i> ...								10
<i>ou</i> ...			hough...	young...	could...			11
<i>oo</i> ...			flood...	book...				12
<i>ee</i> ...	breeches					meet...		13
<i>ea</i> ...	[guinea].head...	[sergeant]...		earth...		fear...		14
<i>eh</i> ...								15
<i>ey(e)</i> ...	[alley]...					key...		16
<i>ei</i> ...	[forfeit]...	heifer...		[sovereign]...		conceit...		17
<i>ia</i> ...	[marriage]...							18
<i>ay</i> ...		says...				quay...		19
<i>ai</i> ...	[captain].again...	plaid						20
<i>ae</i> ...		Haarlem...				Cesar...		21
<i>y</i> ...	cyst...			myrrh...				22
<i>ye</i> ...								23
<i>ney</i> ...								24
<i>oy</i> ...								25
<i>of</i> ...	[tortoise]...				[avoirdupois]...			26
<i>aa</i> ...								27
<i>au</i> ...			laurel...					28
<i>aw</i> ...								29
<i>awe</i> ...								30
<i>oa</i> ...								31
<i>œu</i> ...								32
<i>oo</i> ...								33
<i>ao</i> ...								34
<i>ew</i> ...								35
<i>eu</i> ...								36
<i>oe</i> ...		fatid...		does...		Ëta...		37
<i>oh</i> ...								38
<i>ue</i> ...		guess		guerdon...	[construe]...			39
<i>ui</i> ...	build...							40
<i>ean</i> ...								41
<i>ewe</i> ...								42
<i>ieu</i> ...								43
<i>ieu</i> ...								44
<i>ua</i> ...								45
<i>wo</i> ...				[motion]				46
<i>iou</i> ...				[conscious]				47

I subjoin (again from my *English Grammar*) the following practical directions. In these extracts I have allowed a few obsolete terms, such as 'soft and hard vowels,' and some trifling inaccuracies to remain uncorrected, because they do not interfere with the purpose of the present chapter, and I wish the extracts to appear exactly as they were written eighteen years ago. The corresponding exact statements, as in accordance with later investigations, will be found in Chapters VI and VII :

[illegible]

## TABLE OF SPELLINGS FOR READING PURPOSES.

*i, m, p, b, d*, have but one sound.  
*k, v, r, g, ck, rh, wh, ng, sh*, have but one sound.  
*ugh* is *f* in many finals.  
*gu* is *gw* or *g* (before soft vowels).  
*ch* is *t, sh, or k* (in some Greek words).  
*s* is  $\begin{cases} s, z & \text{(at the end of many words).} \\ sh, zh & \text{(in Latin affixes before soft vowels).} \end{cases}$   
*c* is  $\begin{cases} s & \text{before soft vowels.} \\ k & \text{before hard vowels.} \\ sh & \text{in Latin affixes.} \end{cases}$   
*th* is *th* or *dh*.  
*f*  $\begin{cases} ph \\ n \end{cases}$  are  $\begin{cases} f \\ v \end{cases}$  (in endings chiefly).  
*n* is *n* or *ng* (in Greek words).  
*g* is  $\begin{cases} g & \text{before hard vowels.} \\ j & \text{before soft ones.} \end{cases}$

*N.B.*—The soft vowels are *e, i*; and the hard vowels are *a, o, u*.  
 For exercise I recommend the following analytical method.

Spelling.	Sound.	Spelling.	Sound.	Spelling.	Sound.
<i>r</i>	<i>r</i>	<i>r</i>	<i>r</i>	<i>s</i>	<i>s</i>
<i>o</i>	<i>u</i>	<i>ci</i>	<i>ci</i>	<i>p</i>	<i>p</i>
<i>u</i>	<i>f</i>	<i>g</i>	—	<i>i</i>	<i>ie</i>
<i>gh</i>	—	<i>n</i>	<i>n</i>	<i>c(e)</i>	<i>s</i>

*Note.*—It may be noticed that among words derived from old English sources—

$\begin{matrix} wh \\ kn \\ sh \\ ea \\ ye \\ gl \\ th \end{matrix} \left. \vphantom{\begin{matrix} wh \\ kn \\ sh \\ ea \\ ye \\ gl \\ th \end{matrix}} \right\} \begin{matrix} \text{always occur initially.} \\ \\ \\ \\ \text{generally} \end{matrix} \quad , ,$   
 $\begin{matrix} ough \\ ng \end{matrix} \left. \vphantom{\begin{matrix} ough \\ ng \end{matrix}} \right\} \text{occur in the roots of words.}$

But that—

$\begin{matrix} j \\ a \\ ae, æ \\ ph \\ rh \\ ch \text{ (hard)} \\ y \text{ (not in final syllable)} \end{matrix} \left. \vphantom{\begin{matrix} j \\ a \\ ae, æ \\ ph \\ rh \\ ch \text{ (hard)} \\ y \text{ (not in final syllable)} \end{matrix}} \right\} \text{are usually indications that the word in which they occur is of classical origin.}$

## CHAPTER IV.\*

### SECTION I.—ON THE PARTIAL REFORM OF SPELLING PROPOSED BY MR LANDOR, ARCHDEACON HARE, BISHOP THIRLWALL, AND OTHERS.

ASSUMING on the ground of very insufficient evidence (chiefly the rejection of the Latin *c* and cognate alterations treated of above), that a phonetic system would obliterate the etymological history of words, Landor and others have proposed a partial reform of the present system, wherever the former spellings (in Chaucer, Spenser, and other great writers) are more phonetic than the present, and wherever anomalies or solecisms in spelling can be removed, always provided that no disguise of the etymological origin of the word be admitted.

This system has failed and must fail from inherent inconsistency; from differences of opinion among its supporters; from impossibility of fixing where such alterations are to end, and consequent licence to individual caprice. It possesses all the defects alleged against Phonetic, but offers none of its benefits; *e.g.*, Landor would spell *receit* for *receipt*, like *conceit*; *det* for *debt*, etc.

A reaction was shortly after produced, and Dean Trench† (who is entirely anti-phonetic) proposed that we should write *salvage* for *savage* on grounds of etymology. Query, would he wish us to write *eleemosynas* and pronounce it *ahms*?

Landor, Hare, etc., reject such spellings as *published*, *sketched*, writing *publisht*, *sketcht*, but do not write *eggs*, *begs*, because the former spelling did exist in Spenser's time and the latter did not.

The same persons, followed by Dr Whewell, write *expense*

\* From Trevelyan Prize Essay. Written in 1859—F. G. F., 1877.

† Afterwards Archbishop of Dublin.

not *expen*ce (Fr. *expense*, from Lat. *ex-pens*us), *difference* (= *differentia*); but they write *license* (from *licentia*).

Landor would write *recur*r, *rep*ell, to show short vowel and position of the accent, in defiance of the *almost* universal law of the present spelling, that words of more than one syllable end with single letters (especially *r*). No one else, however, has followed him here.

These examples could be continued abundantly, but the few given are sufficient to show that the promulgators of this system are upholding a falling cause; yet Landor has done good work by exposing the absurdities of the present system, and so clearing the way for Phonetic.

The design of this essay is not to go over the same ground as previous advocates of Phonetic have occupied, but to add to their conclusions such additional evidence as the writer has been able to collect. For this reason little allusion is made to the acknowledged defects of the present system, the number of sounds represented by one letter, the few words normally spelled; the immense waste of labour in acquiring, of mental activity in recollecting, these arbitrary spellings; the difficulty experienced by foreigners in learning the language; or, above all, the injury done to the education of the poor, from want of leisure to acquire the orthography (so-called) of the method (so-called) now in vogue.

#### SECTION II.—DEAN TRENCH ON 'ENGLISH PAST AND PRESENT.'

I have wished throughout this sketch to avoid any allusions to individual authors or works; but so often has the work whose title is at the head of this section been quoted, as containing a learned, judicious, and complete refutation of Phonetic; such a hindrance have I found it practically even in the introduction of phonetic shorthand; and so much do I differ from the general opinion of its merits, that I have here added a few remarks on the passage, pp. 200, etc., in which the 'refutation' of phonetic reform is contained:

Firstly, then, in Dean Trench's statements there is a palpable advocate-feeling, which, however telling in lecturing his own disciples, much diminishes their worth. He calls the phonographers—sciolists, rash innovators, who invade the *sacredness* of language, and are ignorant of the eternal laws, etc., etc., and then proves his own knowledge of said eternal laws and right to defend the sacredness of language by using such expressions as:

<i>spell wrong</i>	for <i>spell wrongly</i>	} all in one sentence, p. 204.
<i>town</i>	„ <i>name of town</i>	
<i>would seem</i>	„ <i>seems</i>	
<i>while yet</i>	„ <i>yet</i>	
<i>superscription</i>	„ <i>superscriptions</i>	
<i>varieties of ways</i>	„ <i>ways</i>	

He admits that we do use 'more letters than one' for one sound, and 'one letter for two or three sounds,' but this is as nothing in the balance against the impracticability of violating the sacredness of language and the '*vast number*' of new signs we should have to introduce. The '*vast number*' is the number of thirteen signs in Mr Pitman's, not in the present alphabet. The '*more than one*' are the eighteen different spellings of *u* enumerated by Mr Pitman; the '*two or three*' are the seven sounds enumerated also by him as corresponding to sign *o*. Truly the sacredness of language needs a defender against those who pervert its meaning as well as those who violate its form.

He then proceeds to certain arguments, or rather allegations: 'All ignorant people *do* not spell alike,' he says, and therefore all people would not spell alike on the phonetic method; *i.e.*, because all people do not adopt the same spelling out of some dozen equally possible and (independently of derivation) equally correct spellings on the present system, therefore they would not adopt the only spelling that could represent the sound in question on the phonetic system. It is needless to refute such an argument.

The next is that the phonetic spelling would have to be learned, just as the present system is, with spelling-books, etc. The attempt to prove this is an exhibition of four lines of Pope in Pitman's spelling, and an appeal to the audience of fervent disciples whether *they* can read *that* without learning phonetic spelling? In other words, because you who do not know the phonetic *alphabet* would have to learn it, if you wanted to read phonetic types, therefore those who have learned the phonetic alphabet would have as much difficulty in reading such types as those who learn the present and perfect alphabet have in reading the present imperfect spelling. The *non-sequitur* is too absurd to occupy us longer.

The next argument is that phonetic books will look unfamiliar. To whom? To those who learn *all* their reading from them? To their advocates who have studied them?

Or to Dean Trench and those who reject them? To the latter. Well! and suppose they do?

The next is that many words now spelt differently will be spelt alike; no attempt is made to show what mischief could result from this; but if there is any (which we deny), will there not be words now spelt alike that will be spelt differently, and so their different origins be brought into distinctness when necessary? Compare the following list with Dean Trench's:

*abuse*, noun and verb.  
*analyses*, " "  
*August*, noun and adjective.  
*bow*, noun and verb.  
*bower* (arbour) and *bower* (bender).  
*close*, adjective and verb.  
*closer*, " "  
*closest*, " "  
*cruise* (vessel) and *cruise* (voyage).  
*desert*, adjective and verb.  
*diffuse*, " "  
*disuse*, " "  
*effuse*, " "  
*excuse*, noun and verb.  
*gallant* and *gallant*.  
*grease*, noun and verb.  
*house*, " "  
*incense*, " "  
*lead* (metal) and *lead* (conduct).  
*loose*, noun and verb.

*lower*, adjective and verb.  
*minute*, noun and adjective.  
*mouse*, noun and verb.  
*object*, " "  
*Poll* (name) and *poll* (head).  
*recreate* (refresh) and *re-create*.  
*reformation* and *re-formation*.  
*resound* and *re-sound*.  
*river* (from rive), and *river*.  
*row* (noise), and *row* (of a boat).  
*shower* (of rain), and *show-er*.  
*slough* (mire), and *slough* (cast skins).  
*sow* (swine), and *sow* (verb).  
*supine* and *stupine*.  
*tarry* (stay), and *tar-ry* (adj.).  
*tier* and *ti-er*.  
*undress* and *undress*.  
*use* and *use*, adjective and verb.  
*wound*, noun and participle.

The principal strictly etymological argument adduced is that many letters that are not pronounced would not be written. Does this have any force, when we see that many such words as *spite* for *spight*, *sprite* for *spright*, etc., are written, and their derivation is not disguised thereby? Moreover, in all the arguments on this point there is a tacit if not an intentional confusion between the uneducated reader and the educated student of language; arguments which are valid for one class only being extended to both. When it is said that an *f* written for *ti*, or *s* for *c*, or *c* for *g*, would destroy the history of a word, the idea called up is that an uneducated man would less easily appreciate the fact of *siti* being an English representation of *civitas* than that of *city* being so; but the argument is tacitly extended to the educated philologist who can hardly conceive any one's doubting

that *potence* is from *potentia*, or *chlamys* from Gr. *χλαμς*, *cetaceous*, Gr. *κητος*. If this distinction be carefully kept in mind between the class who never or very seldom look for or can appreciate a derivation, and those to whom such changes are of everyday occurrence, most of the anti-phonetic arguments fall to the ground at once.

The next argument is that the changes in the written language would be much more rapid than now, and that books would soon be useless except for the few years immediately succeeding their publication, and that people writing in different parts of the country would be mutually unintelligible.

A similar distinction applies here, for the educated would as now fix the spelling *within narrow limits*. Moreover, the increase of the number of persons who could read and write would greatly extend the educated class, and there would thus be a constant *tendency* to uniformity. Besides, old books *are* not much used, and the changes could only be commensurate with the changes in pronunciation. The older changes were comparatively sudden, the causes of them being the gradual amalgamation of different tribes whose etymology was based on different principles, and the constant influx of conquering races in our early history introducing new dialects and languages. The instances alleged from modern times are extremely futile; for instance, that we write *tea* for *thé*, and pronounce *tee* for *tay*, *oblige* for *obleege*, and so on: these are simply the gradual accommodations of *foreign* words introduced *rarely* as we have need of them, and do not apply to the bulk of the language. Who imagines that *ennui* will retain either its present spelling or pronunciation when it becomes entirely Anglicised? The advantage too of an historical register of changes is entirely ignored, and so is the fact that we can understand *speakers* of different dialects; as if the written dialects would be more difficult. Can the anti-phonetic read Burns's poems or Banim's Irish novels? If not, we admit the argument to hold to a small extent, but for *them only*.

Through all this it is taken for granted that the anti-phonetic postulate is true, that our choice lies between the phonetic system *exclusively* and the common one exclusively. But this is not true. Books in the ordinary spelling will be possessed by scholars as editions of Chaucer, Spenser, etc., in their own spelling are now. And this additional advantage will exist that we can print editions representing not how Chaucer *spelled*, but how Chaucer *pronounced*—at all events so approximately, that the gross blunders affecting



the rhythm and metre of his poems which disgrace the common editions shall be expunged. (I except from this censure Tyrwhitt's edition of the *Canterbury Tales*.)\*

In fact the more one thinks over the advantages to be obtained from the introduction of such a system, the more one is led on by the subject. Let this section then close here, content with indicating in a somewhat scattered form the most salient points of this almost inexhaustible subject.

### SECTION III.—ENUMERATION OF SOME ADVANTAGES WHICH ARE NOT DENIED AS BELONGING TO THE PHONETIC SYSTEM.

1. The facility with which reading could be learned on account of the uniform correspondence between the spoken sound and printed word.

2. The facility with which spelling could be taught for the same reason.

3. The representation of known foreign languages, as far as possible, in familiar symbols; and consequent ease in acquiring their pronunciation; firstly, because the known sounds could be accurately represented; secondly, because the line of demarcation between the known and unknown ones would be accurately established.

4. The correct registration of unknown foreign languages by travellers in Africa, South America, etc.

5. The correct registration of provincial dialects, or variations of language in space.

6. The correct registration of the history of the language, or variations in time.

7. The abolition of varieties in spelling foreign names in maps, by registering them in all cases according to their local pronunciation.

8. Rapidity in writing shorthand, the mind of the writer not being distracted by the heterogeneousness of the sound and the spelling.

### SECTION IV.—ON THE EXTENSION OF THE ABOVE SYSTEM TO INCLUDE UN-ENGLISH SOUNDS.

As our language is pre-eminently unphonetic, and therefore the phonetic system is less required and less likely to

\* Written in 1859.

be adopted by other nations, I have purposely abstained from introducing foreign sounds into the above analysis. Besides, as the few French words, etc., in use among us (such as *chef d'œuvre*), which cannot be represented in an English notation, will from climate, want of continual practice in pronouncing such sounds, and other causes, probably assimilate themselves in time to English sounds, and as it would be decidedly inexpedient to attempt to abolish for scholastic purposes such alphabets as the Greek, Hebrew, and Arabic (inasmuch as the art of verbal criticism would thereby greatly suffer), it seemed that a separate treatment of these sounds would prevent any injury to the adoption of Phonetic for English spelling which might accrue from complicating the question by the consideration of many details under one head, or the introduction of many new symbols into our printing and writing. It seems to me that whatever may be *ultimately* expedient, it is not advisable to introduce phonetic spelling for foreign sounds at present. For foreign languages that have an alphabet of their own distinct from the Roman, can either for such sounds as do not occur in English be represented by their peculiar symbols (for example, Hebrew *נ* *ny*, German *ö*), or by symbols such as Dr Donaldson has used in his Hebrew grammar (who uses *ʾ* for *ny* and *ʰ* for *n*); or equivalents, or almost equivalents, might be adopted from other languages; thus the German *ö* might be used for the French *eu*. Languages that use the Roman alphabet being, with the exception of the English, tolerably regular in their pronunciation, although the rules for each language differ considerably, may be left in their present condition for the following reasons:

1. Learners of a foreign language (modern) had better learn the spelling at present used, for the sake of facility of intercourse with the nation that uses that language.

2. The endeavour to make the phonetic system universally complete would make (? has made) the introduction of said system into English spelling more difficult than need be, by frightening people with the complication, etc., hinted at above.

3. Such a system cannot be satisfactorily made by one nation for another, because of national jealousy, and still more because of the incapability of one nation to exactly appreciate differences of foreign sounds (for example, Italian *o* and *ö*, French *é* and *è*).

The following sections are from the *Phonetic Journal* for 1859, pp. 157, 158.

## SECTION V.—ON THE INTRODUCTION OF NEW LETTERS INTO THE ALPHABET.

1. *Consonants.*

In a letter from Dr Latham published in the *Phonetic Journal* for 30th October 1858, we read, 'In respect to new letters I am not in the least inclined to believe that they can be extemporised. They seem to me to require as much thought and ingenuity as so many great pictures or great statues. I have yet to see one that is likely to command, or even deserve, permanent success. The old letters have *grown*, new ones are *made*.' This passage led me to examine the letters in the present phonetic alphabet, as also those proposed by me in one of the Trevelyan essays, with special regard to the principles on which the old letters have 'grown,' in order that, if possible, new ones might be 'made' on the same principles. The results of a detailed investigation were, that—

1. In the case of the small letters *b, d, p, q*, it is clear that *q* is *b* reversed, and *p* is *d* reversed; also that *b, d, p, q*, have symmetrical relations to each other, with regard to a vertical line between them.

2. In the class *h, m, n, u*, *u* is *n* reversed, and *h* is *n* with the short stroke prolonged above the line.

3. In the class *f(s), f, j*, the short curl is admitted only in letters of one stroke to the right when above the line, to the left when below it.

4. There is a sort of classification in sound in these shape-classes: *b, d, p, q*, are all explodents: *f, j, f(s)*, are all continuants: *m, n, h, u*, are all nearly related to vowels.

*Application.*—The phonetic types for *th* are objectionable as being founded on entirely new principles, with no analogies in the old alphabet: that for *ng* has a curl in a two-stroke letter. I would propose for *th* a letter formed from *n* by producing the first stroke below the line,  $\eta$ ; it would be in harmony with the old alphabet, and suggestive of the Anglo-Saxon letter of the same sound: for *dh* a letter formed from *u* by producing the last stroke below the line, so as to produce the inverted *h*, thus  $\eta$ ; this would also be in harmony with the old alphabet, and suggestive of the old spelling with *y* for *dh*, as in *ye* for *the*: for *ng* the phonetic letter without the curl, which would be formed from *n* by producing the last stroke below the line as in the former cases,  $\eta$ .

In capitals we have very different principles involved: here no inversion of letters is permitted; no symmetrical correspondence between pairs of letters; and specially no projections to the left hand of an upright line; also no mixture of horizontal straight lines and curves is admissible. The phonetic types are objectionable on these grounds, as projecting in the wrong direction, and as having a curl in a two-stroke letter. I would propose for *DH* a letter bearing the same form-relation to *D* that *R* does to *B* (*ℓ*); for *TH* the Greek *Θ* (theta), which agrees with our alphabetic principle of the admissibility of horizontal straight lines in symmetrical capitals (as in *A*, *H*); for *NG* the same letter without the curl (*ℕ*). The capitals (especially this last) being little used, are of little importance compared with the small letters.

## 2. Vowels.

In the short vowels I would use *a*, *e*, *i*, *o*, as at present, but *u* for the sound in *but* rather than that in *book*; giving this latter the new letter. I think the English ear is much more accustomed to the *but* sound of *u*. As to the shape of the new letter, I must say I prefer *u*,\* the rejected letter, to any of the other vowel signs proposed; it is the reverse of *m*, is naturally suggestive of *u*, and is altogether in accordance with our previous alphabet. Next to this I prefer *ω* as being like the Greek omega and the English *oo*.

As to the long vowels, I have given my reasons for considering *d* in *fate* and *δ* in *vote* to be diphthongs in the Trevelyan essay. The representation of the other sounds, which differ from the short vowels in *time only*, by any but the same characters, seems to me unnecessary; the only distinction need be an accent of some kind, and even this I think hardly imperative.

With regard to diphthongs I much prefer using *y* and *w* to *i* and *u* (see Latham's *English Language* for proof of the necessity of this).

I feared at one time that the use of accents for long vowels would much deform the page in beauty. The specimen of my system printed in the *Phonetic Journal* for 1859, p. 183, proves that it does not, and that even in the case of types which are decidedly unlike our previous letters, it yet is more

\* I would now use this *u*, *ℕ*, for *wh*, and *ω* or *ϣ* (Pitman's) for *oo* in *book*—1877.

familiar to the eye than the usual phonetic type; which must be due to the absence of the six abnormal signs for vowels used in Mr Pitman's system.

#### SECTION VI.—ON THE DOUBLE REFORM PROPOSED IN PHONETIC SPELLING.

The objections to the phonetic reform are twofold: one that the alphabet is ugly, complex, difficult, or in other words that the signs used are unadvisable in themselves; the other that the accurate representation of sounds by letters is not advisable, as losing the history or destroying the etymology of the language. Some would admit new signs if the old spelling could be kept; others would admit the new spellings (as far as uniformity is concerned), if the old signs could be made sufficient. The present section is intended to separate these difficulties and present them singly to the reader.

We need introduce no new signs if we represent the aspirates by *th, dh, sh, zh, f, v*, etc., writing *t-h* with a hyphen when the letters need pronouncing separately; the nasal *ŋ* by *ng*, using a hyphen when needed; the vowel in *book* by *oo*; and the long vowels or diphthongs by long marks or digraphs. The result of such a system is given in the annexed specimen:

'Our Fadher which art in heaven, Halowed bee dhie naim. Dhie kingdom kum. Dhie wil bee dun in erth, az it iz in heaven. Giv us dhis day our daili bred. And forgiv us our trespazez, az wee forgiv dhem dhat trespas agenst us. And leed us not intoo temptayshun, but deliver us from eevil: for dhien iz dhe kingdom, and dhe power, and dhe glori, for ever. Aimen.'

Again, simple signs for *wh, ch, zh, sh, th, dh, ng*, and *oo* might be introduced into our present system wherever these occur, and the old spelling be kept in all other respects. Using the phonetic types, the above would be:

'Our Faðer wiig art in heaven, Hallowed be ðy name. ðy kiðdom come. ðy will be done in earþ, as it is in heaven. Give us ðis day our daily bread. And forgive us our trespasses, as we forgive ðem ðat trespass against us. And lead us not into temptaþon, but deliver us from evil: for ðine is ðe kiðdom, and ðe power, and ðe gløry, for ever. Amen.'

Now if the reader will compare these with the ordinary printing I think he will be rather surprised at the smallness of the difference; yet, if these two alterations be made at once, we have the full phonetic system. In fact this double alteration has been made use of in the most sophistic manner by the opponents of phonetic spelling. It is in the first change only, viz., in the rejection of certain letters, that any loss of history in the spelling takes place; while in the second change a restoration of the history of the word is almost always involved: yet some popular but superficial opponents of a phonetic orthography have not scrupled to lecture on the first change as utterly ruinous to the language, and to appeal for a confirmation of their arguments to the fact that if the second change be made it will be necessary to spend a few minutes in learning the phonetic alphabet, before it will be possible to read it. (See *English Past and Present*, p. 206.) Finally I would suggest to those who are really opposed to phonetic spelling, on one of the above grounds only, that they should adopt for their own use for a while the partial change which they do not object to. In a short time they will see the advantage of adopting both. The etymological objectors, if they use *ŋ*, *θ*, *ð*, etc., will soon see the defects of the vowel system, and adopt a consistent vowel spelling, followed by the rejection of *q*, *x*, etc., and the complete adoption of the phonetic system. The objectors to the new signs, if they use *dh*, *ph*, *ng*, etc., will soon perceive the superiority of *f* to *ph*, and *v* to *bh*, and thence be led to use *ŋ* and the other single signs.

I am not sure whether the whole reform would not have progressed more rapidly had these separate alterations been suggested singly.

*Note.*—As we here take leave of my Trevelyan essay, I may be excused for appending the opinion of Professor Max Müller regarding it, as given by him in 1863. I do this merely to show that this subject has been a matter of serious consideration with me for many years, and that I do not now come fresh to its study. It is indeed impossible to form an opinion worth having on Phonetic, much less worth expressing, without long and careful investigation. Hence the worthlessness of the hastily-formed judgments of many press criticisms thereon. All the higher authorities who have long studied the matter are unanimous on the necessity of a reform.

'OXFORD, *August* 19, 1863.

'DEAR SIR,—I well remember an essay which you wrote for the Trevelyan Prize on Phonetic Spelling, and which was recommended by the judges for one of the prizes. Your essay showed a careful study of the subject, a sound knowledge of the history of the English language, and an acquaintance with the principles of comparative philology. It was distinguished by an absence of extravagant views and impracticable proposals, and gave clear evidence that it was the work of a clear reasoner and laborious student. I also know your *English Grammar*, and consider it very useful to that class of students for whom it is chiefly intended.—Yours very sincerely,

'MAX MÜLLER.'

## CHAPTER V.

### ON THE INDIRECT ÆSTHETICAL EFFECTS OF OUR PRESENT SPELLING ON MODERN POETRY.

THIS subject has scarcely attracted any attention even from the adherents to phonetic reform, yet it has some importance. We see now and then in criticisms complaints of 'rhyming to the eye,' and occasionally a wail over its increasing prevalence. But that is all. No one notices the causes of this practice or the still more important results to the form of modern verse, which are, as we shall see, inseparably bound up with it. I will notice here a few of the points which lie on the surface of this question, as far as our limits will permit. It deserves, however, a full consideration.

1. *Rhymes*.—In the earlier period of English rhyme, of which we may take Chaucer as the principal exponent, spelling was phonetic as far as the imperfect alphabet would permit, and rhymes were perfect—that is to say, that no two non-identical vowel-sounds were permitted to rhyme together. In the time of Shakespeare the pronunciation of our long vowels was rapidly changing, and in many instances that of the short ones was fluctuating. This is clear from the existence of two distinct forms of spelling for the same word occurring in the same author in the same work, often in the same page. It is often said that these duplicate forms are merely licences approved by poets, and that they altered the spellings of words so as to present 'rhymes to the eye' for their own convenience and at their own pleasure. Spenser's practice is always appealed to in support of this statement. Nothing can be more untrue. I have collected a list of instances, which I have not room to give in this book, of such duplicate spellings taken from prose writers or from the parts of verse not involving rhyme, from which it is clear that two pronunciations must have been in use contemporaneously for one word in many instances. We are not here concerned with the causes, intermingling of dialects, changes of fashion, or what else, but with the existence of the fact. This I hold to be certain, and I have already, in my *Intro-*



*duction to Shakespearian Study*, pointed out that it is useless to attempt to fix one definite pronunciation for a large part of our vocabulary in the first half of the seventeenth century.

Again, Mr Sweet has noticed that two vowels are often joined to indicate a sound lying between the sounds of each vowel taken separately, but he has not noticed that in the Jacobean period the sound of the diphthong thus formed fluctuated at the will of the speaker or writer to either extreme; this is, however, clear from a study of rhymes used from 1590 to 1650. I have read every author in verse who wrote between these dates (as far as they are accessible in modern reprints, and no few of those not reprinted) with a special view to this rhyme question, and I have found no exception to my rule. One instance will suffice to explain it. The word *juice* sometimes rhymes to *ice*, sometimes to *use*, and as the sounds of the vowels in these last words are undoubted, it seems clear that *juice* was pronounced at one time *j'ice*, at another *ju'ce*. This instance suggested the law to me, and this law I have found confirmed in hundreds of instances (which I have since tabulated, and shall, when I get opportunity, print), and never, as I said before, is violated in any instance.

In the period from Wordsworth to Tennyson we find the rhymes of the Shakespearian time traditionally repeated: our modern poets have largely drawn their inspiration from the elder ones, and continued study of works in which rhymes of particular structure occur has often had the effect of reproducing the same pairs of words at the end of both Jacobean and Victorian couplets. But it must not be forgotten that the fluctuating pronunciations of the sixteenth century have since become fixed—some words in one way, some in another; compare, for instance, *bread* and *bead*, *blood* and *good*, which were perfect rhymes in 1600; the result is that rhymes so reproduced are now merely rhymes to the eye.

We have, in fact, three stages—(1) perfect rhyming, one sound to each word; (2) partly-perfect rhyming, two sounds to all words of doubtful spelling; (3) imperfect rhyming, one sound to each word. Now the æsthetic importance of this matter is great. Had the sounds varied in one direction or in slight degrees, the imperfections would have slightly diminished our pleasure in rhyming verse. But the changes have been great; no two sounds can be more unlike in the qualities required for rhyme than the narrow-mid-unlabialised

sound in *blood*, and the wide-high-labialised sound in *good*. But through the imperfections of our spelling and our ignorance of early pronunciation, we have reasoned in this way: Shakespeare rhymed *blood* and *good*; Shakespeare's ear was excellent; therefore it is a good rhyme, and we will use it. Shakespeare would probably have shuddered at such a rhyme had he pronounced *blood* as we do.

Now this system of rhyming by spelling instead of by sound has so infected the ears of this generation that no cure is possible except a reformation of spelling, and a statement by good authority of what are generally admissible rhymes. Of course there must in a language like ours be left to the poet as great a discretion as to using false rhymes as there is to the musician as to introducing discords; but the present system of allowing *purposeless* false rhymes has no parallel in other arts. A system that admits such rhymes as Mrs Browning's,\* and that has not produced one poet in whose works cannot be shown rhymes that are harsh and grating to an unsophisticated ear, must be radically bad. Yet so it will be until poets submit to study their art as musicians and painters do theirs; until they cease to place the necessary preliminaries of Phonetic (in its larger sense) in a different category from that which contains metre and the rhetorical effect of varied grammatical forms.

For this matter of rhyme is not the sole nor even the principal connection of English verse with Phonetic. From the early alliterative metre of *Piers the Ploughman*, down to the exquisitely melodious anapæsts of Mr Swinburne, the effect of head-rhymes or alliterations has always been recognised—in the songs of Shakespeare, Fletcher, Tennyson; in the blank verse of Milton; in the great ode of Wordsworth; in fact, in all master-work, we can, on careful investigation, trace the effect of successions or alternations of long and short, labialised and unlabialised vowels. It is generally said that these effects are too subtle to be analysed, which simply means we are too lazy to analyse them. Of course they can be analysed and their laws ascertained as certainly as those of harmony of colour or of musical notes. Professor Sylvester has given us a valuable contribution to this end in his *Laws of Verse* (1870), a book unfortunately too mathematic in conception, if not in formal exposition, to reach the general student.

\* Yet Mrs Browning had studied deeply the effects of form in poetry. But her greatness lies in the deep thought condensed in words, not in the outward metrical clothing.

It would, however, be almost impossible to pursue an investigation of these laws of the melody of vowel sequence through our present involved and tortuous spelling. It could only be effected with a phonetic alphabet; only then could its principles be recognised, and the continual infringement of them by inferior verse-writers be pointed out. Meanwhile I recommend to those who care for such matters a careful study of the parts of our greatest poets that strike them as peculiarly felicitous in sound—such as, for instance, the songs of Shelley, the *Christabel* of Coleridge, the songs in Tennyson's *Princess*, the choruses in Swinburne's *Erechtheus*, or a thousand others; especially the works of R. Browning, who has always seemed to me the greatest living master in metrical form (despite occasional *grammatical* obscurities) as he undoubtedly is in dramatic presentation.

## CHAPTER VI.

### ON THE REPRESENTATION OF VOCAL SOUNDS IN GENERAL.

THE first thing necessary for a student who intends to investigate any question on general Phonetic, is to have a clear understanding of the articulate sounds produced by the human voice. This can be best obtained from the admirable system of Mr A. Melville Bell, as set forth by him in his *Visible Speech*. In this system an alphabet is given, representing all sounds which have been, or are likely to be, used in any language for the purposes of speech. Mr Bell's alphabet does not give arbitrary signs for sounds as had previously been the universal method in alphabetic writing, but supplies representative semi-pictorial signs, which are self-explanatory as soon as the few elementary principles of representation have been mastered. This system must, of course, for all international telegraphy and purposes of general scientific research on Phonetic, become soon the acknowledged instrument of communication, and at a somewhat later time will probably supersede all other alphabets altogether. For our present limited purpose it is, however, neither necessary nor desirable to use it; the ordinary printer's case contains all the types we shall require, except for illustrating Mr Pitman's system. It is, however, necessary to explain the grounds of Mr Bell's classification of speech sounds, and to give the classification itself in tabular form for reference. The reader need not be alarmed at its apparent complexity: all that he need remember is contained in the following explanation. But had not the full table been given he could not have realised the actual relations existing between our English sounds. They have been more or less misunderstood and misstated in all our ordinary English grammars. Indeed, there seems to have been no writer on English grammar who has thoroughly grasped the principles of Phonetic.

#### EXPLANATION OF BELL'S CONSONANT TABLES.

The consonant sounds are divided into vocalised (or

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sonant) sounds, such as *G* (hard), *D*, *B*, *Z*, and unvocalised (whispered or surd) sounds, such as *K*, *T*, *P*, *S*.

These are given on opposite pages in the tables. Each of these divisions is subdivided into the following families :

1. Back. When the back of the tongue is brought into contact with the palate, as in the sounds represented by italicised letters in *neck*, *beg*, *ring*. [Gutturals.]

2. Front. When the front of the tongue is brought into contact with the palate, as in *you*. [Palatals.]

3. Point. When the point of the tongue is brought into contact with the palate, as in *bit*, *bid*, *den*, *rain*, *lay*. [Dentals.]

4. Lip. When the lips are brought into contact, as in *pay*, *bee*, *my*, *loaf*, *vain*. [Labials.]

They are also divided into the following classes :

*a*. Primary. Here the contacts are simple as above described, whether back, front, point, or lip. [Semi-vowels.]

*b*. Mixed. Here two parts of the mouth are employed at once in producing a sound—thus in Back-mixed (with lip) the back of the tongue is curved and lips moved at once, as in *auch*, *auge* (German); Front-mixed (with point), the front of the tongue is arched and the point raised at the same time, as in *see*, *buss*; Point-mixed (with front), as in *skine*, *rouge*; Lip-mixed (with back), as in *when*, *wend*. [Sibilants.]

*c*. Nasals, as in *sing*, *men*. [Nasals.]

*d*. Divided. In the above classes the breath is emitted centrally. In this class the passage is divided and the emission lateral, as in *low*, *fine*, *eve*. [Liquids.]

*e*. Mixed-divided, as in *thin*, *thou*. [Spirants.]

*f*. Shut, as in *neck*, *bed*, *to*. [Mutes.]

#### EXPLANATION OF BELL'S VOWEL TABLES.

Vowel sounds are separable into six divisions, two high, two low, and two middle, according as the apertures formed by the tongue and lips are made smaller or larger. Thus we have high sound in *feel*, *full*; middle in *sohn* (German), and *father*; low in *hot* and *man*.

They are also separable into families according to the part of the tongue that is used in modifying the vowel. Compare the

1. Back	}	sounds in	{	<i>full</i> ,	...	<i>hot</i> .
2. Front				<i>feel</i> ,	<i>men</i> .	...
3. Mixed				...	<i>err</i> ,	<i>but</i> .

Each of these families again may be divided into four classes:

*a.* Narrow, as *feel*, *but*.

*b.* Wide, as *fill*, *mæn*, *mæn*. This class is called wide, because in producing the sounds contained in it the cavities of the mouth and throat are more fully expanded than in the former.

*c.* Narrow-round (labialised), as in *fall*.

*d.* Wide-round (labialised), as in *hot*, *full*.

To produce the sounds in *c* and *d* the lips have to be drawn together horizontally and opened vertically, so that they are rounded. Hence the name round.

#### EXPLANATION OF GLIDES.

In producing vowel sounds the voice passage is expanded and firm, and for consonant sounds it is narrow and yielding, so that a hiss, buzz, or sibilation is produced. Glides are intermediate between vowels and consonants. They are transitional from vowel to consonant, and unite with vowels to form diphthongs. Thus we have:

Voice-glide in *weary*, *fiery*.

Front-glide in *boy*, *ay*.

Point-glide in *ear*, *air* (London pronunciation).

Lip-round-glide in *cow*, *house*, *know*.

The asterised symbols in the table are intended to direct attention to the sounds that occur in our own language. Examples are given for these sounds and such foreign sounds as are likely to be familiar to the reader. The reference letters along the top and right of the table are abbreviations, and these will serve not only as means of reference, but also as descriptions of the sounds in the table. For example, the *th* in *thin* will be referred to as *UcP*, that is, as the sound in table *U*, line *c*, column *P*; the *oo* in *fool*, as *RhB*, or the sound in table *R*, line *h*, column *B*. But these may also be read Unvoiced-complex-point, Round-high-back. This will be more advantageous than meaningless figures and letters, and tend to keep the system of classification always before the reader. To avoid using two *m*'s and two *w*'s, I have had to put *L* (large) for wide-round, and *c* (complex) for mixed-divided. The other letters are self-explanatory.

In this explanation of Mr Bell's system I have kept as closely as space would permit to his own language in his great work on *Visible Speech*.

## U.—UNVOICED CONSONANTS.

	B.	F.	P.	L.	
P.	kh; kh loch (Scotch)	jh; yh œt (French)	rh; r'h	ph; f'	Primary
m.	kwh; kwh auch (German)	*s; s so	*sh; sh she	*wh; wh which	Mixed
n.	qh; ngh	njh; nyh	nh; nh	mh; mh	Nasal
d.	zh; lh	ljh; lyh	lh; lh	*f; f foe	Divided
c. (complex)	lwh; lwh	*th; th thin	th; t' (Arabic)	fh; f' (f)	Mixed-divided
s.	*k; k key	*tj; ty' virtue	*t; t tea	*p; p pea	Shut
	Back	Front	Point	Lip	

## V.—VOICED CONSONANTS.

	B.	F.	P.	L.	
p.	gh; gh tage (German)	*j; y yet	*t; r' ray	bh; v' w (German)	Primary
m.	gwh; gwh auge (German)	*z; z seal	*zh; zh vision	*w; w witch	Mixed
n.	*q; ng singer	nj; ny' ñ (Spanish)	*n; n nap	*m; m me	Nasal
d.	l; l barred l (Polish)	lj; ly' gli (Italian)	*l; l low	*v; v zeal	Divided
c.	kw; lw' loi (French)	*dh; dh thee	d'h; 'd (Arabic)	vh; 'v	Mixed-divided
s.	*g; g go	*dj; dy' verdure	*d; d do	*b; b bee	Shut
	Back	Front	Point	Lip	



## BELL'S CONSONANT TABLES.

Each square in the body of the table contains a consonant on Bell's arrangement; in the upper line of each square are given Ellis's notations—(1) in palæotype, (2) in universal glossic. Under these an example giving the sound of the consonant according to Ellis. Examples.—The unvoiced-mixed-back consonant as in German *auch* will be found in Table U (unvoiced), line m (mixed), column B (Back). In palæotype it is written *kwh*, in universal glossic *kwh*. Again, the voiced-divided-front sound (VdF) will be found in Table V, line d, column F. In palæotype it is written *lj*, in universal glossic *ly'*, and occurs in Italian *gli*.

## U.—UNVOICED CONSONANTS.

Bell (Fleay's Notation).	Palæotype.	Universal Glossic.	Example.
UpB	kh	kh	<i>loch</i> (Scotch)
UmB	kwh	kwh	<i>auch</i> (German)
UnB	qh	ngh	.....
UdB	ʒh	,lh	.....
UcB	lwh	lwh	.....
UsB	k	k	<i>key</i>
UpF	Jh	yh	<i>œil</i> (French)
UmF	s	s	<i>so</i>
UnF	njh	nyh	.....
UdF	ljh	lyh	.....
UcF	th	th	<i>thin</i>
UsF	tj	ty'	<i>virtue</i>
UpP	rh	r'h	.....
UmP	sh	sh	<i>she</i>
UnP	nh	nh	.....
UdP	lh	lh	.....
UcP	ʒh	't	Arabic
UsP	t	t	<i>tea</i>
UpL	ph	f'	.....
UmL	wh	wh	<i>which</i>
UnL	mh	mh	.....
UdL	f	f	<i>foe</i>
UcL	fh	(?)'f	.....
UsL	p	p	<i>pea</i>
...	tsh	ch	<i>chest</i>

## V.—VOICED CONSONANTS.

Bell (Fleay's Notation).	Palæotype.	Universal Glossic.	Example.
VpB	gh	gh	tage (German)
VmB	gwh	gwh	auge (German)
VnB	q	ng	sing
VdB	l̥	l̥	barred l (Polish)
VcB	lw	lw'	loi (French)
VsB	g	g	go
VpF	j	y	yet
VmF	z	z	zeal
VnF	nj	ny'	ñ (Spanish)
VdF	lj	ly'	gli (Italian)
VcF	dh	dh	thee
VsF	dj	dy'	verdure
VpP	r	r	ray
VmP	zh	zh	vision
VnP	n	n	nap
VdP	l	l	low
VcP	d'h	'd	Arabic
VsP	d	d	do
VpL	bh	v'	w (South German)
VmL	w	w	witch
VnL	m	m	me
VdL	v	v	veal
VcL	vh	(?) 'v	.....
VsL	b	b	bee
...	dzh	j	jest

The contents of these tables, arranged in linear form, are given immediately after the square tables for convenience of reference. In this form the first column contains the place of each sound in Bell's system given in my abridged notation; the second column, Ellis's palæotype equivalents; the third column, the equivalent in universal glossic; and the last column examples illustrating the sound in European languages. Where the example is not taken from the English tongue, the name of the language is added in brackets; and in the square tables a \* is prefixed to each English sound so as to readily catch the eye.

## VOWELS ACCORDING TO ELLIS.

N.—NARROW PRIMARY.			
	B.	M.	F.
h.	æ; uu' laogh (Gaelic)	ɣ; ea y (Polish)	* i; EE feɪl
m.	ɶ; UU u (Provincial)	* e; ʊ næt	e; AI été (French)
l.	œ; ua open u (Provincial)	əh; ua' closer ua	ɛ; AE ê (French) ä (German)

h.	* u; OO fool	ʊ; ui hus (Swedish)	i; ui y (Swedish)
m.	o; OA sohn (German)	oh; oa' closer OA	ɔ; EO feu (French)
l.	* A; AU fall	ah; au' sir (Irish)	əh; eo' opener eo
	Back	Mixed	Front
R.—NARROW ROUND.			

## VOWELS ACCORDING TO ELLIS.

W.—WIDE PRIMARY.			
B.	M.	F.	
* ɜ; U' mention	ɜ; I' houses	* i; I bit	high
* ʌ; ʌʌ father	* ʌh; A' ask (south English)	* e; E men	mid
ʌ; AH ah (German)	* ʌ; E' herb	* æ; A man	low

* u; uO full	ʌh; uo' o chiuso (Italian)	y; UE synd (Danish)	high
* o; AO open o (Italian)	oh; ao' closer ao	œ; OE jeune (French)	mid
* ɔ; o hot	oh; o' closer o	æh; oe' opener oe	low
Back	Mixed	Front	
L. (large).—WIDE ROUND.			

## VOWELS ACCORDING TO SWEET.

N.—NARROW PRIMARY.			
	B.	M.	F.
h.	NhB	NhM <i>upp</i> (Swedish)	NhF; i <i>feel</i> (Scotch) <i>feel</i> (occ.)
m.	NmB; ə <i>but</i> (occ.)	NmM; ə e unaccented (German)	NmF; é <i>stern</i> (Danish) <i>take</i> (Scotch) é (French)
l.	NlB; (ə); (a) <i>but</i> (Scotch occ.) <i>father</i> (occ.)	NlM; ə <i>err</i>	NlF; à <i>men</i> (Scotch) <i>men</i> (occ.)

h.	RhB; u <i>fool</i> (Scotch) <i>fool</i> (occ.)	RhM <i>hus</i> (Swedish)	RhF; y <i>übel</i> (German) <i>lys</i> (Danish)
m.	RmB; ö <i>note</i> (Scotch) <i>sohn</i> (German)	RmM	RmF; (œ) (y) <i>føle</i> (Danish) <i>schön</i> (German)
l.	RlB; ð <i>fall</i>	RlM	RlF; œ <i>størst</i> (Danish) <i>götter</i> (Ger. occ.)
	Back	Mixed	Front
R.—NARROW ROUND.			

## VOWELS ACCORDING TO SWEET.

W.—WIDE PRIMARY.			
B.	M.	F.	
WhB; (ə) bat (occ.) eye	WhM	WhF; i bit	high.
WmB; a father	WmM; ə father	WmF; (ə) men (occ.) læse (Danish)	mid.
WlB; a fara (Swedish) man (Scotch) father (occ.)	WlM; ə how err (Scotch occ.)	WlF; æ man	low.

LhB; u full	LhM	LhF; y synd (Danish)	high.
LmB; (ə) boy no (Scotch occ.)	LmM	LmF; œ en dør (Danish)	mid.
LlB; ð hot	LlM	LlF; œ	low.
Back	Mixed	Front	
L.—WIDE ROUND.			

Bell (Fleay's Notation).	Ellis. Palaeo- type.	Ellis. Universal Glossic.	Ellis. Examples.	Sweet's Notation.	Sweet. Examples.
NhB	æ	uu'	ao (Gaelic)	...	.....
NhM	ʏ	ea	y (Polish)	...	u (Swedish)
NhF	i	ee	feel	i	ee (Scotch)
WhF	i	I	bit	i	bit
WhM	y	I'	houses	...	.....
WhB	ɐ	U'	mention	ə	eye
NmB	ɜ	UU	u (provincial)	ə	but (occ.)
NmM	ə	U	nut	ə	e unacc. (Ger.)
NmF	e	AI	été (French)	é	é (French)
WmF	e	E	men	è	men (occ.)
WmM	ah	A'	ask (southern)	ə	father
WmB	a	AA	father	a	father
NIB	œ	ua	open u (prov.)	{ ə a	{ but (Scotch) father (occ.)
NIM	əh	ua'	.....	ə	err
NIF	ɛ	AE	{ è (French) ä (German) }	è	men (occ.)
WIF	æ	A	man	æ	man
WIM	æo	E'	herb	ə	{ how err (Scotch) man (Scotch) father (occ.) fara (Swedish) götter (German) störst (Danish)
WIB	a	AH	ah (German)	a	
RIF	əh	eo'	.....	œ	
RIM	ah	au'	sir (Irish)	...	.....
RIB	A	AU	fall	ò	fall
LIB	o	o	hot	ò	hot
LIm	oh	o'	.....	...	.....
LIF	æh	oe'	.....	œ	.....
RmF	ə	EO	feu (French)	{ œ y	{ føle (Danish) schön (German)
RmM	oh	oa'	.....	...	.....
RmB	o	OA	sohn (German)	ó	sohn (German)
LmB	o	AO	o aperto (Italian)	ò	boy
LmM	oh	ao'	.....	...	.....
LmF	œ	OE	jeune (French)	œ	ø (Danish)
RhF	i	ui	y (Swedish)	y	{ ü (German) lys (Danish)
RhM	u	ui'	hus (Swedish)	...	hus (Swedish)
RhB	u	oo	fool	u	fool (occ.)
LhB	u	uo	full	u	full
LhM	uh	uo'	o chiuso (Italian)	...	.....
LhF	y	UE	synd (Danish)	y	synd (Danish)

## BELL'S VOWEL TABLE.

I have given this in two forms because Messrs Sweet and Ellis do not agree in their illustrative examples; in other words, they do not pronounce foreign languages, nor even their own, exactly in the same way in all instances; and I regret to say I differ from both in several minor points. My own differences I do not give here, having much greater confidence in Mr Sweet's ear than in my own. Mr Ellis appears to me not to hear minute distinctions accurately, and to be Northern rather than normal in some parts of his English pronunciation. But the differences among educated men are more numerous than is usually supposed.

The structure of the vowel table is similar to that of the consonants as far as Mr Ellis's notations are concerned. In that of Mr Sweet's it must be remembered that his notation here given is one devised for a special purpose, and does not mark all minute shades of difference. I have no doubt he will give us a complete alphabet in his forthcoming book.

In the linear tables the order adopted is that which brings the English sounds most together. I suppose that after the description of the consonant table it is scarcely needful to recapitulate directions for use. I give, however, here a full list of abbreviations:

## CONSONANTS.

U unvoiced.	p primary.
V voiced.	m mixed.
B back.	d divided.
F front.	c mixed-divided (complex).
P point.	s shut.
L lip.	n nasal.

## VOWELS.

N narrow.	h high.
W wide.	m middle.
R round.	l low.
L large (wide-round).	
B back.	
M mixed.	
F front.	

I give also, with hesitation, the notation I have used myself in phonetic investigation:



NARROW.			WIDE.			
	Back.	Mixed.	Front.	Back.	Mixed.	Front.
High	i	i	i'	i	i	i'
Mid	e	e	e'	e	e	e'
Low	a	a	a'	a	a	a'

ROUND.			LARGE.			
	Back.	Mixed.	Front.	Back.	Mixed.	Front.
High	u	u	u'	u	u	u'
Mid	o	o	o'	o	o	o'
Low	ɒ	ɒ	ɒ'	ɒ	ɒ	ɒ'

It is not because I have great confidence in its value that it is here inserted, but because, in a rapidly growing science, notation, usually much neglected, is of primary importance, and any slight hints may in other minds suggest something of permanent usefulness.

To those who have a difficulty in recognising the distinctions in vowel sounds, I commend the attentive study of the following valuable remarks by Mr Ellis, in his *Key to English Glossic*:

'Ascertain carefully the received pronunciation of the first twelve key words on page 9\* (avoiding the after-sounds of *ee* and *oo*, very commonly perceptible after *ai* and *oa*). Observe that the tip of the tongue is depressed and the middle or front of the tongue raised for all of them, except *u*; and that the lips are more or less rounded for *oo*, *uo*, *oa*, *au*, *o*. Observe that for *i*, *e*, *uo*, the parts of the mouth and throat behind the narrowest passage between the tongue and palate, are more widely opened than for *ee*, *ai*, *oo*.

'Having *ee* quite clear and distinct, like the Italian, Spanish, French, and German *i* long, practise it before all the English consonants, making it as long and as short as possible, and when short remark the difference between *ee* and *i*, the French *fini*, and English *finny*. Then lengthen *i*, noticing the distinction between *leap lip*, *steal still*, *feet fit*, when the latter words are sung to a long note. Sustaining the sound first of *ee* and then of *i*, bring the lips together and open them alternately, observing the new sounds generated, which will be *ui* and *ue*. A proper appreciation of the vowels, primary *ee*, wide *i*, round *ui*, wide-round *ue*, will render all the others easy.

'Obtain *oo* quite clear and distinct, like Italian and German *u* long, French *ou* long. Pronounce it long and short before all the English consonants. Observe the distinction between *pool* and *pull*, the former having *oo*, the latter *uo*. The true short *oo* is heard in French *poule*. English *pull* and French *poule* differ as English *finny* and French *fini*, by widening. Observe that the back of the tongue is decidedly raised as near to the soft palate for *oo*, *uo*, as the front was to the hard palate for *ee*, *i*; and that the lips are rounded. While continuing to pronounce *oo* or *uo*, open the lips without moving the tongue. This will be difficult to do voluntarily at first, and the lips should be mechanically

* 'beet	baist	baa	caul	coal	cool
knit	net	gnat	not	nit	swot.'

opened by the fingers till the habit is obtained. The results are the peculiar indistinct sounds *uu'* and *u'*, of which *u'* is one of our commonest obscure and unaccented sounds.

'In uttering *ee*, *ai*, *ae*, the narrowing of the passage between the tongue and hard palate is made by the middle or front of the tongue, which is gradually more retracted. The *ai*, *ae*, are the French *ê*, *è*, Italian *e chiuso* and *e aperto*. The last *ae* is very common, when short, in many English mouths. The widening of the opening at the back converts *ee*, *ai*, *ae*, into *i*, *e*, *a*. Now *e* is much finer than *ae*, and replaces it in the South of England. Care must be taken not to confuse English *a* with *aa*. The true *a* seems almost peculiar to the Southern and Western, the refined Northern, and the Irish pronunciation of English. The exact boundaries of the illiterate *a* and *aa* have to be ascertained. Rounding the lips changes *ee*, *ai*, *ae*, into *ui*, *eo*, *eo'*, of which *eo* is very common. Rounding the lips also changes *i*, *e*, *a*, into *ue*, *oe*, *oe'*, of which *oe* is very common.

'On uttering *oo*, *oa*, *au*, the back of the tongue descends lower and lower, till for *au* the tongue lies almost entirely in the lower jaw. The widening of these gives *uo*, *ao*, *o*. The distinction between *au*, *o*, is necessarily very slight; as is also that between *ao* and *o*. But *ao* is very common in our dialects, and is known as *o aperto* in Italy. The primary forms of *oo*, *oa*, *au*, produced by opening the lips, are the obscure *uu'*, *uu*, *ua*, of which *uu* is very common in the provinces, being a deeper, thicker, broader sound of *u*. But the wide sounds *uo*, *ao*, *o*, on opening the lips, produce *u'*, *aa*, *ah*. Here *aa* is the true Italian and Spanish *a*, and *ah* is the deeper sound, heard for long *a* in Scotland and Germany, often confused with the rounded form *au*.

'Of the mixed vowels, the only important primary vowel is *u*, for which the tongue lies flat, half way between the upper and lower jaw. It is as colourless as possible. It usually replaces *uu* in unaccented syllables, and altogether replaces it in refined Southern speech. Its wide form *a'* is the modern French fine *a*, much used also for *aa* in the South of England. The rounded form *oa'* seems to replace *u* or *uu* in some dialects. The mixed sound resulting from attempting to utter *ah* and *a* together is *e'*, which Mr Bell considers to be the true vowel in *herd*.

'Small capitals indicate English glossic characters; large capitals point out the most important additional vowel signs.'

## CHAPTER VII.

### SYSTEMS OF REPRESENTATION OF ENGLISH SOUNDS.

I NOW proceed to extract from these tables all the sounds with which we are immediately concerned, and give them below, with the representations of them in (1) Mr Bell's description of them abbreviated, as explained, p. 49; (2) Mr Ellis's palæotype; (3) Mr Ellis's glossic; (4) for vowels, Mr Sweet's system, given in his *History of English Sounds*, 1874; (5) my own system, as published in 1859 in my *English Grammar*; (6) my 1859 system of consonants, given in my Trevelyan prize essay. Mr Pitman's present system will be found at the end of the book.

The similarity between 4 and 5 is most remarkable, seeing that they were devised in absolute independence of each other. The diphthongal nature of *æ* in *fate* and *o* in *pole*, which was a subject of amusement to unphonetic critics in 1859, when I announced it, has been singled out for special commendation as a novelty in Mr Sweet's work in 1874. Mr Sweet can well afford to grant me precedence in this small point, as I am so far behind him in many more important matters.

It may be well here to point out the exact amount of variation between the notation used by me for consonants in 1859, and that which I now adopt:

1. *wh*, *ch*, and *j*, were then written by me as digraphs, *hw*, *tf*, and *dj*

2. *c* was written *k*.

3. *sh*, *zh*, *th*, and *ng*, were represented by types differently formed; this was merely a matter of convenience to suit Mr Pitman. In all other respects I have adhered to my original notation, not finding any reason to alter it after eighteen years' trial.

Sound of Consonant in	Bell (Fleay's Notation).	Ellis. Palæotype.	Ellis. Glossic.	Fleay (Grammar, 1859).	Fleay (Essay 1859, and 1877).
so	UmF	s	s	s	s
she	UmP	sh	sh	sh	ʃ
which	UmL	wh	wh	hw	u
foe	UdL	f	f	f	f
thin	UcF	th	th	th	p
key	UsB	k	k	k	c
virtue	UsF	tj	ty'	ty	ty
chest	...	...	ch	tsh	q
tea	UsP	t	t	t	t
pea	UsL	p	p	p	p
yet	VpF	j	y	y	y
racy	VpP	r	r'	r	r
zeal	VmF	z	z	z	z
vision	VmP	zh	zh	zh	ʒ
witch	VmL	w	w	w	w
low	VdP	l	l	l	l
veal	VdL	v	v	v	v
thee	VcF	dh	dh	dh	θ
go	VsB	g	g	g	g
verdure	VsF	dj	dy'	dy	dy
jest	...	...	j	dzh	j
do	VsP	d	d	d	d
be	VsL	b	b	b	b
singer	VnB	q	ng	ng	ŋ
nap	VnP	n	n	n	n
me	VnL	m	m	m	m
ear [eaʔ]	point-glide	ɹ	r	r	h
hay	aspirate	H	h	h	h

Sound of Vowel in	Bell (Fleay's Notation).	Ellis. Palæotype.	Ellis. Glossic.	Sweet.	Fleay. 1859.	Fleay. 1877.
feel	NhF	i	ee	ii	ī	ee
bit	WhF	ɪ	i	i	i	i
but	NmM	ə	u	ə	ə	u
father	WmB	a	aa	aa	ā	ah
men	WmF	e	e	è	e	e
man	WIF	æ	a	æ	a	a
full	LhB	u	uo	u	u	u
fool	RhB	u	oo	uu	ū	oo
fall	RIB	A	au	òò	ō	aw (au)
hot	LIB	ɔ	o	ò	o	o
hair	...	eci	ai	éi	ey	{ ay or ey (ai or ei)
doe	...	ouu	oa	óu	ow	oe
height	...	ei	ei	ai	ay	ie
foil	...	oi	oi	oi	oy	oy (oi)
foul	...	ou	ou	au	aw	ow (ou)
few	...	iu	eu	iu	yu	ew (eu)

	Bell.	Palæotype.	Glossic.	Sweet.	
é French	NmF	e	ai	é	Foreign sounds included in Mr Sweet's investigations in next chapter.
ö German	RmB	o	oa	ö	
ø German	RmF	ø	eo	œ	
ü German	RhF	I	ui	y	

Still further to facilitate the comparison of these different systems, I append a table (at the risk of some repetition) for the sounds in which the systems differ. In this table is condensed the amount of difference which prevails among advocates of reform. Of course this is subsidiary to the question, Should there be any reform at all?

	1869, Palæotype.	1874, Glossic.	1874, Sweet.	Fleay's Essay, 1859.	Fleay's Grammar, 1859.	Fleay, 1877.
key	k	k	...	k	k	c
chest	tsh	ch	...	tʃ	tsh	g
jest	dzh	j	...	dʒ	dzh	j
thin	th	th	...	þ	th	p
then	dh	dh	...	θ	dh	θ
they	wh	wh	...	hw	hw	u
rush	sh	sh	...	ʃ	sh	f
rouge	zh	zh	...	ʒ	zh	ʒ
ear	r	r	...	r	r	h
rig	r	r'	...	r	r	r
sing	q	ng	...	ŋ	ng	ŋ
beet	ii	ee	ii	f	f	ee
hair	eei	ai	ei	ey	ey	ai, ay, ei, ey
baa	aa	aa	aa	ā	ā	ah
caul	AA	au	óó	ô	ô	au, aw
coal	oo	oa	ou	ow	ow	oe
cool	uu	oo	uu	û	û	oo
nut	ə	u	ə	ɜ	û	u
foot	u	uo	u	u	u	u
height	ei	ei	ai	ay	ay	ie
foil	oi	oi	oi	oy	oy	oi, oy
fowl	əu	ou	au	aw	aw	ou, ow
find	iu	eu	iu	yû	yû	eu, ew
fat	æ	a	æ	a	a	a

The systems here given, as well as Mr Pitman's, for consonants, may virtually be reduced to two, as far as the writing of English is concerned—(1) admitting new types; (2) using diagraphs. Of the former, Mr Pitman's has had the advantage of many years' trial, and mine differs little from it. Of the latter, Mr Ellis's glossic is nearly identical with my 1859 system (as in my *Grammar*); but he distinguishes *r* and *r'*. The question lies, then, between Glossic and Pitman. The vowel sys-

tems in like manner reduce to two—(1) founded on the usual continental sounds of *i*, *e*, *a*, and *u*, when pronounced long; (2) founded on the present system of English spelling. Of the former, Mr Sweet's 1874 system differs from mine of 1859 only in writing *u*, *i*, for *w*, *y*, and doubling vowels instead of using a circumflex. Of the latter, Mr Ellis's is the original, mine only a slightly varying copy. The question here, then, lies between a spelling founded on purely phonetic considerations and one founded on the history of English sounds. It will therefore be necessary to examine the results attained by Mr Ellis and Mr Sweet as to the changes that have taken place in our spoken tongue before we can decide which system is preferable. To this we proceed in the next chapter.

Of course it is clear that palæotype is out of the question here. Indeed, its author uses it for a very different purpose now. But as his investigations are given in that system, it is necessary, for purposes of verification, to include it in these tables. It will also be noticed that in my own present system I use *w* and *u*, *y* and *i*, indifferently in diphthongs. This enables one to keep much closer to our present spelling, and if at any future time new sounds should arise, the spellings could easily be differentiated, as *u*, *v* have been already. But long ere that time I believe that single signs will have developed for all diphthongs.

## CHAPTER VIII.

### ON THE HISTORY OF ENGLISH SOUNDS AND THEIR PRONUNCIATION.

THIS subject has been so exhaustively treated by Messrs Ellis and Sweet that it would be an act of impertinence to attempt to re-write their elaborate treatises. I shall therefore, in this chapter, confine myself to these four heads: (1) A very brief abstract of the laws of sound-change, as derived from Mr Sweet's treatise; (2) A table of the history of sound-changes in this country, derived from the *English Pronunciation* of Mr Ellis, with the addition by me of columns giving the same results in the notation of Mr Sweet, and in my notation of Mr Bell's system; (3) A similar table from Mr Sweet's *History of English Sounds*, with a similar additional column in the Fleay-Bell notation. Comparison of Mr Sweet's results with Mr Ellis's will thus become easy. I have retained the columns in palæotype, though not absolutely necessary, because Mr Ellis's results are given in that notation in his book, and for any one wishing to pursue his arguments in full, or to compare his reasonings with Mr Sweet's, a small book such as the present will be useful to keep open for reference at the pages containing these tables; (4) A few notes on the consonants, almost entirely derived from Mr Sweet. The tables themselves are, I trust, self-explanatory. It is necessary, however, to observe that they are useless, unless studied carefully and with an accurate reproduction of the sounds by the reader. This will be easy to any one who has attended to Mr Ellis's remarks on p. 61. This chapter will also be of service to all readers of English literature from the fourteenth to the seventeenth centuries who desire to reproduce to themselves the language of our ancestors as they spoke it, and not the comparatively finicking speech that travesties it in nineteenth-century pronunciation.

#### ON THE LAWS OF SOUND-CHANGE.

Changes of sound occur—(1) From the organs of speech undergoing modification, *e.g.*, through habitual carelessness

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or indolence of the speaker; (2) from imitation; (3) from the effort to attain logical clearness and yet to disregard unnecessary distinctions. These causes of change are called by Mr Sweet 'Organic, Imitative, and Inorganic.'

### *Organic Changes.*

The changes take place in the following directions:

#### 1. For consonants:

Glottal change.	Voiced sounds ➡ Unvoiced.
Positional „	Back ➡ Front ➡ Point ➡ Lip.
Relaxation „	Shut (or stopped) sounds ➡ Unstopped ➡ Diphthongal vowel.
	Trills are lost.
	Consonants are dropped.

#### 2. For vowels:

Pharyngeal changes.	Narrow ➡ Wide.
Positional „	{ Back } ➡ Mixed. { Front }
Labialising „	{ Back vowels. Narrow ➡ Round. { Front „ Round ➡ Narrow.
Height „	{ Long „ Low ➡ High. { Short „ High ➡ Low.

Vowels are often lost at end of words and between two consonants.

Thus far the changes are simple, each sound being considered apart from its surroundings; but when sounds come into juxtaposition, they are changed in a much more complex fashion; thus we have:

### COMPLEX CHANGES OF INFLUENCE.

#### 1. One-sided. Convergent.

##### a. Partial influence (modification).

*Umlaut.*—When a termination is added to a root, and the vowels in the root and termination are not the same, the root-vowel is changed into one intermediate between the two. Thus:

a + i	becomes	ä
a + u	„	ö
i + a	„	é
u + a	„	ö
u + i	„	y
ö + i	„	æ

When the vowels become identical we have :

*b.* Complete influence (assimilation).

The above are instances of the action of vowel on vowel. The influence of vowel on consonant is very rare. That of consonant on consonant is uncommon in Teutonic, but abundant in other Aryan languages. That of consonant on vowel is at present imperfectly understood.

*2.* Mutual.

*a.* Convergent. Complete.

*Diphthongic Simplification.*—As when *a + u* becomes *ø*.

*b.* Divergent. As when *ø* becomes *a + u*.

Besides these changes of influence there are often changes of transposition of consonants, as in *ask* (vulgar *aks*), *burn* (dialectic *bren*); *air* and *hair* (for *hair* and *air*) in the Cockney pronunciation; and regular changes in whole languages, as shown in Grimm's law.

There are many changes in directions exactly opposed to those noted above; but these cannot be brought under the head of Organic Changes. Indeed, I doubt if I have not already included too many in this class; though I have omitted some included by Mr Sweet.

### *Imitative Changes.*

Sounds produced by different organic means are heard nearly alike. Thus, NmM (*but*) and RmF (*ö* German) sound nearly alike; the intermediate sound being NmF (*é* French); and again WmF (*men*) and NlF (*e* aperto), WhB (*real*) and NmB (*but*), given as instances by Mr Sweet, are indistinguishable by my ear.

This class of facts accounts for many changes.

### *Inorganic Changes.*

When words of different meaning have assumed the same form, one is often discarded altogether. Sometimes a word is differentiated into dimorphic forms: compare *travel*, *travail*; *plane*, *plain*. Superfluous distinctions are often got rid of by levelling. Foreign importations are often assimilated to native words by the illiterate, so as to form pseudomorphs, as *Billy-ruffian* for *Bellerophon*. [The introduction of these mineralogic terms of Dimorph and Pseudomorph was proposed by me in 1859.]

## HISTORY OF CHANGES IN

Modern Spelling.	CHAUCER.			SPENSER.			
	Ellis's Palæotype.	Sweet's Notation.	Fleay's Notation.	Ellis's Palæotype.	Sweet's Notation.	Fleay's Notation.	
k	a	a	WmB	a	a	WmB	1
g	aa	aa	WmB	aa	aa	WmB	2
ai	ai	ai	....	{ ai	ai	....	3
ay				{ aai	ai	....	4
au	au	au	....	{ au	au	....	5
aw				{ aaau			
e	e	è	WmF	e	è	WmF	6
è	ce	èè	WmF	{ ce	èè	WmF	7
è	ce	èè	WmF	{ ii	ii	NhF	8
ea	ce	èè	WmF	ce	èè	WmF	9
e	e	è	WmF	e	è	WmF	10
ee	ce	èè	WmF	{ ii	ii	NhF	11
ei	ai	ai	....	{ ci	éi	....	12
ey				{ aei	ai	....	13
eu	eu	....	....	eu	....	....	14
ew	yy	yy	LhF	yy	yy	LhF	15
i,	i	i	WhF	i	i	WhF	16
i, y	ii	ii	WhF	{ ei	éi	....	17
				{ ai	....	....	
o	o	ò	LmB	o	ò	LmB	18
u	u	ə	RhB	u	ə	RhB	
oo	oo	òò	LmB	oo	òò	LmB	19
oa	oo	òò	LmB	oo	òò	LmB	20
oi	ui	....	....	{ oi	oi	....	21
oy				{ ui	....	....	
oo	oo	òò	LmB	{ uu	uu	RhB	22
ou	uu	uu	RhB	{ u	u	RhB	23
ow	ouu	ou	....	ou	ou	....	24
				ouu	ou	....	25
u	u	u	RhB	u	u	RhB	26
i	i	i	WhF	i	i	WhF	27
e	e	è	WmF	e	è	WmF	28
u	yy	yy	LhF	yy	yy	LhF	29

## PRONUNCIATION ACCORDING TO ELLIS.

DRYDEN.				GOLDSMITH.				Example.
Ellis's Palæotype.	Sweet's Notation.	Fleay's Notation.		Ellis's Palæotype.	Sweet's Notation.	Fleay's Notation.		
1 æ	æ	WIF		æ	æ	WIF		hand
2 ææ	ææ	WIF		ee	èè	WmF		tale
3 æei	....	....		eei	ei	....		vain
4 ee	èè	WmF		ee	èè	WmF		way
5 AA	òò	RIB		AA	òò	RIB		{daub (saw
6 e	è	WmF		e	è	WmF		egg
7 ee	èè	WmF		ii	ii	NhF		{these (we
8 ii	ii	NhF		ii	ii	NhF		mean
9 ee	èè	WmF		e	è	WmF		head
10 e	è	WmF		ii	ii	NhF		seen
11 ii	ii	NhF		eci	éi	....		vein
12 eci	éi	....		{ ee	èè	WmF		obey
13 ee	èè	WmF		ii	ii	NhF		receive
14 iu	iu	....		iu	iu	....		{feud (stew
15 eu	....	....		i	i	WhF		bit
16 i	i	WhF		oi	....	....		bite
17 oi	....	....		o	ò	LIB		holly
18 { A	ò	RIB		o	ò	NmM		wonder
{ o	ò	LIB		oo	óó	RmB		hope
{ o	ò	NmM		oo	óó	RmB		soap
19 oo	óó	RmB		AA	òò	RIB		broad
20 { oo	óó	RmB		oi	....	....		{joint (boy
{ AA	óó	RIB		uu	uu	RhB		fool
{ Al	oi	....		o	ò	NmM		blood
21 { oi	....	....		ou	....	....		now
{ oi	....	....		oo	óó	RmB		know
22 uu	uu	RhB		u	u	RhB		pull
23 o	ò	NmM		o	ò	NmM		but
24 ou	....	....		i	i	WhF		busy
25 ouu	óu	....		e	è	WmF		bury
26 { u	u	RhB		iu	iu	....		muse
{ o	ò	NmM						
27 i	i	WhF						
28 e	è	WmF						
29 { yy	yy	LhF						
{ iu	iu	....						

Old English Letters c. 980.		Old English Sounds c. 980.		Middle English Sounds c. 1380.		Sounds c. 1600.		Sounds c. 1675.	
				Sweet's Notation.		Sweet's Notation.		Sweet's Notation.	
i	NhF	i	WhF	i	WhF	i	WhF	i	WhF
y	RhF	i	(y occ <sup>r</sup> . kept)						
1	NhF	ii	NhF	éi	....	ei	[now ai]		
ē (= a → i)	RhF	ē	NhF	ē	NhF	ē	NhF		
ē (= i → a)	NiF	ē	NiF	ē	NiF	ē	NiF		
ē (from ai)	NmF	ē	NiF	ē	NiF	ē	NiF		
eā	NiF	ē	NiF	ē	NiF	ē	NiF		
ē (from ā)	NiF	ē	NiF	ē	NiF	ē	NiF		
ē	NmF	ē	NiF	ē	NiF	ē	NiF		
eō	....	ē	NiF	ē	NiF	ē	NiF		
ā	WIB	ē	NiF	ē	NiF	ē	NiF		
a { 1. before cons. + { a o u } 2. before nasal }	WIB	ē	NiF	ē	NiF	ē	NiF		
æ	WIF	ē	NiF	ē	NiF	ē	NiF		
æ(r)	....	ē	NiF	ē	NiF	ē	NiF		
æ(g)	WIF	ē	NiF	ē	NiF	ē	NiF		
ǣ(g)	NmF	ē	NiF	ē	NiF	ē	NiF		
ā (from ai)	WIB	ē	NiF	ē	NiF	ē	NiF		
ā (= u + a)	RmB	ē	NiF	ē	NiF	ē	NiF		
ō	L	ē	NiF	ē	NiF	ē	NiF		
ō (unacc.)	!RmB	ē	NiF	ē	NiF	ē	NiF		
u	RhB	ē	NiF	ē	NiF	ē	NiF		
ū	RmB	ē	NiF	ē	NiF	ē	NiF		
ū	RhB	ē	NiF	ē	NiF	ē	NiF		
a(ld)	WIB	ē	NiF	ē	NiF	ē	NiF		
agu, aga	....	ē	NiF	ē	NiF	ē	NiF		
ō	RmB	ē	NiF	ē	NiF	ē	NiF		
i	....	ē	NiF	ē	NiF	ē	NiF		
æ	....	ē	NiF	ē	NiF	ē	NiF		
æ	....	ē	NiF	ē	NiF	ē	NiF		
æ	....	ē	NiF	ē	NiF	ē	NiF		
aw	....	ē	NiF	ē	NiF	ē	NiF		
ow	....	ē	NiF	ē	NiF	ē	NiF		

For readers who find a difficulty in following abstract statements, the following table of examples from Mr Sweet's essay may be useful:

Old English (10th century).	Chaucer English (14th century).	Spenser English (16th century).	Shelley English (19th century).
mann	man	man	mæn (man)
sæt (=sat)	sat	sat	sæt (sat)
heard (=hard)	hard	hard	hæd (hard)
nama	naam	naam	néim (name)
ende (=andi)	end	end	end (end)
hélpan (=hilpan)	hèlp	hèlp	hèlp (help)
seofon	seven	seven	sevən (seven)
mēte (=mati)	mēet	mēet	miit (meat)
stélan (=stilan)	stæel	stéel	stiil (steal)
sæ (=saiw)	sæ	sée	sii (sea)
dæd (=dæd)	dæd	diid	diid (deed)
dræm (=draum)	dræm	dréem	driim (dream)
grēne	gréen	grün	grün (green)
seð	sée	sii	sii (see)
witan	wit	wit	wit (wit)
hyll	hil	hil	hil (hill)
wín	wiín	(?) wéin, wéin	wain (wine)
fýr	fiir	(?) féir, féir	fair (fire)
oft (=ufta)	oft	oft	oft (oft)
on (=an)	on	on	on (on)
hól	hòl	hóol	hóul (hole)
tā	tò	tó	tó (toe)
tō	tó	tuu	tuu (too)
sunu	sun	sun	søn (son)
hūs	huus	hous, hōus	haus (house)
dæg	dai	déi, dai	déi (day)
seġan	sei, sai	séi, sai	séi (say)
lagu	lau	lau, lò	lò (law)

For the filling column three from other parts of Mr Sweet's essay I am responsible, as also for adding the modern spellings, etc., in brackets, and the headings of the columns; the other columns are as Mr Sweet has given them.

#### ON THE CONSONANTS.

*h*, not initial, had originally the sound of *ch* German. It was afterwards spelled *gh*, and ultimately dropped in pronunciation, or absorbed with a preceding *u* into the sound of *f*. Thus:

*nihht* becomes *night* and then *nict*.  
*hleahhan* „ *laugh*, „ *lahf*.

*hw* initial was changed into *wh*, and still survives in the pronunciation of some persons, in *which*, *when*, etc.

*th*. The sounds of *th* in *thin* and *th* in *that* were differentiated out of the latter sound, which was the only one in early old English, although two signs, *þ* and *ð* (both modifications of *d*), were used for it.

*f*. This was originally sounded as *v*. We retain the sound in *wives* though not in *wife*, in *of* not in *if*.

*s* was in the fourteenth century, and is in western dialects, levelled under the sound of *z*, as in *zeal* for *seal*, etc.

*g* initial before front vowels became first *gh*, and was finally lost or changed into *y*.

*g* final in like manner become *gh*, and was afterwards dropped or vowelised into *i* or *u*. Thus:

<i>genog</i>	becomes	<i>enow</i> .
<i>gard</i>	„	<i>yard</i> .
<i>folgian</i>	„	<i>follow</i> , etc.

*ch, j*. *c* before and after front vowels became *ch*, as *cild*, *child*; *tæcan*, *teach*; *cg* became *ge=j*, as *hrycg*, *ridge*; *wecg*, *wedge*.

*sh*. *sc* became *sh*, as *ascunian*, *shun*; *scip*, *ship*.

## CHAPTER IX.

### IS A REFORM IN SPELLING DESIRABLE?

IT now remains to state—with the diffidence that is necessary in a matter on which so many opinions have been promulgated, and in which so many subtle considerations are involved—my own opinion as to the best course to be adopted in this controversy as to the reform of English spelling. Speaking broadly, we have four courses open to us, which I will treat in succession.

*Firstly*, We may be entirely conservative, and let the present system remain unaltered, except so far as the slowly innovating hand of Time may compel alteration. It may be urged in defence of this course that by so doing we shall keep the vast body of literature already printed more easily accessible to such portion of future generations as may learn to read, and that especially all that part of it comprising dictionaries, cyclopædias, and other books of reference, will be kept unaltered for instant use; that one or two generations, at least, will be spared the disadvantage of having to learn two spelling systems; that the large confusion inevitable in a time of change will be avoided; that printers and reporters, as well as authors, are of considerable importance in this question, and that they will certainly not consent to an alteration, unless the very unlikely procedure of parliamentary compulsion be adopted; and, above all, that the system of Mr Pitman has been before the public for thirty years, and that it has only been adopted by a comparatively small number of enthusiasts. These considerations taken together, apart from any protests of etymologists, and having regard only to the convenience of the general public, do undoubtedly present a very strong case, and cannot lightly be put aside.

*Secondly*, We may adopt Mr Pitman's alphabet; or some modification of it, which shall give us as perfect an instrument as our intellect can devise. It may be said in favour of this proceeding that to this end we must come at last; that the present inconsistent method can no longer be borne;



that one-third of the time spent in education is absolutely wasted; that human life grows more valuable every day, inasmuch as with the advance of science it daily becomes more difficult to keep up with its march; that it is especially our interest as a nation to economise the time of the young, if we wish our efforts for national education to be anything more than a fiction; that the literature of the many does not require the use of old books; and that the few who give their lives to study cannot be seriously inconvenienced by having to acquire a new alphabet, which can be learned in a few minutes; that printers must accommodate themselves to the times; and that if necessary, new establishments must be formed that will work for the people, apart from those that are employed by the learned; that Mr Pitman's system has, considering the magnitude of the enterprise, had a marvellous success, inasmuch as it has been supported throughout by nearly all who have really studied the matter, and is now largely affecting the feeling of the whole nation. Here, again, we have a very strong case, and if the question were simply what we ought to do, and not what we can do, I, for one, should, as I did twenty years since, support the adoption of an entire reform. But I have noticed that many of the most able supporters of Mr Pitman are not so eager for the entire adoption of his system as they were at first, and that he himself has in many details been led to adopt changes—changes which are certainly improvements, but which would have been impossible had his original proposals been at once adopted, for it cannot be supposed that we are to have a new alphabet every few years; and although we may make our alterations by degrees, still we must take care not to do what he has been compelled to do in his hitherto tentative experiments, namely, to make alterations which will afterwards have to be withdrawn in favour of others.

*Thirdly*, We may, as Mr Ellis proposes, adopt a uniform notation without the introduction of any new letters, using digraphs for consonants in many instances as well as for vowels long or short. This most untenable proposition will certainly not be adopted. Mr Sweet has already had to throw it over for purposes of popular exposition; and if we are not to have a popular method, let us keep our old one. It seems to be a compromise to please phoneticians and printers at once, and certainly can please neither. It is cumbrous, unsightly, and liable to every objection to the two preceding methods, except that it avoids irregularities. We are indebted to Mr Ellis for initiating us into the study of

Phonetic, but his practical proposals, glossic or palæotype, must give way, the one before the far superior system of Mr Pitman for English, and the other before that of Mr Bell for universal language-representation.

*Fourthly*, We may adopt a gradual reform. The successive steps by which this may be done I pointed out in 1859, and now in 1877 I repeat them with slight modifications.

1. For consonants. There can hardly be a doubt that we should do well at once to enlarge our alphabet with new signs for the digraphs *ch* in *chin*, *ng* in *sing*, *sh* in *skin*, *th* in *thin*, *th* in *thine*, and the sound of *s* in *asure*. For this purpose I much prefer Mr Pitman's \* present alphabet to his earlier ones—in fact I suggested some of the alterations (see *Phonetic Journal* for 1859). He uses *C*, *c*, for *ch*; *K*, *γ*, for *ng*; *S*, *f*, for *sh*; *Z*, *z*, for *zh*. His signs for *th* I do not like, and should prefer modifications of the old English *þ*, *p*, *ð*, *o*, to suit our present type. The formation of such modifications may fairly be left to the intelligence of our printers. They would soon get rid of any difficulty of that sort.

2. For short vowels. Here only one new sign would be required to complete our alphabet, namely, for the *u* in *pull* or *oo* in *foot*. For this I would use *o* or Pitman's *q*. We should then have an alphabet with seven new signs, and here I would stop for the present. I would not alter the spelling, but merely complete the alphabet to this extent. But that in a very short time the advantages of a more perfect alphabet would be universally felt in England I have no doubt; certainly in two or three years. And the digraphs for consonants having been dropped, unnecessary letters would be dropped too. *Q*, *X*, *K* (I would keep *C* in preference), would become things of the past. Short vowels would also assume a perfectly systematic notation, such spellings as *sieve*; *dead*, *foot*, would become *siv*, *dæd*, *fyt*, and the way would be prepared for dealing with the only remaining class of sounds.

3. For long vowels and diphthongs, or rather, I should say, for diphthongs only; for Mr Sweet has shown that no pure long vowel remains in our language. It is in the treatment of this class of sounds that the real difficulty of introducing phonetic reform exists. For the amount of alteration required in the preceding classes would offend comparatively few; whereas the introduction of ten new vowel signs for this class alone would offend many. An alphabet of thirty-one signs instead of our present twenty-six,† would not raise the

\* But I add to Mr Pitman's signs *W*, *w* (turned *m*) for *wh* in *whom*.

† Twenty-eight if we count *æ*, *æ*.

ire even of the printers, but forty for twenty-six is a serious increase. Some reformers have proposed to do away with capitals altogether to obviate this; but I think it is much better not to introduce simple signs for the long vowels or diphthongs at all, at any rate for the present. Indeed it is quite an open question whether simple signs should be used for diphthongs; there is as much to say on the one side as the other.

But if we decide to use digraphs for these sounds we are met by a serious difficulty. It will have been seen that it is in this part of the alphabet that great historical change has taken place; the changes in sound of consonants and short vowels has been comparatively unimportant. Hence it is in diphthongs that we find not only the greatest variety and inconsistency in our present spelling, but also what is of much more serious difficulty, the greatest departure from the original sound indicated by the letters. In consonants we find such changes as *f* to *v*, or *ugh* to *f*, but the laws of these changes are easily traced and soon become familiar. In short vowels we find a new sound developed as in *but*, but this is easily remedied by a new letter. On the other hand, in the class under consideration, we find the whole character of the sounds changed; *ee*, the long sound of *e* in *mēn*, changes into *ii*, the long sound of *i* in *pīn*; *oo* changes into *uu*, etc. This has caused the intrusion of spellings into places quite inconsistent with their original meaning, and the invention of numerous devices to represent the sounds left by this means unrepresented. This again has been complicated by devices to represent long quantity.

On the whole we are reduced in selecting digraphs to represent diphthongs to one of two alternatives. We may either take the method of Mr Sweet, and represent the component parts of the diphthong, making *ai*, for instance, stand for *a + i*, the sound of *i* in *mīne*; or we may follow the method Mr Ellis seems to have used in forming his glossic, and take such digraph as is least likely to be misread by the present English reader. On reference to the table, p. 28, it will be seen that the following series fulfils this condition: *seen*, *paɪl*, *die*, *boɪl*, *ah*, *haul*, *doe*, *thou*, *feud*, *soon*.

1. *Seen*. The spelling *ee* represents no other sound in English, and cannot easily be mistaken.

2. *Paɪl*. A similar remark applies.

3. *Boɪl*. A similar remark applies.

4. *Ah*. A similar remark applies. Mr Ellis uses *aa*, which is equally to the purpose.

5. *Fend.* A similar remark applies.

6. *Hawl.* *Au* has an alternative sound in *aunt*, but is otherwise preferable to *aw* as avoiding ambiguity in such words as *away*.

7. *Die.* This spelling has other sounds, as in *grief* and *sieve*; but is preferable to *ei*, proposed by Mr Ellis, which rather suggests the sound in *veil*. Also the universal sound of *f* in English, as in *fine*, requires an *i* in the spelling to be placed first.

8. *Thou.* On our principles we have no choice as to using this spelling.

9. *Doe.* There seems little to choose between this *oe* and the *oa* in *boat*. I prefer *oe*, but Mr Ellis had selected *oa*.

10. *Soon.* The choice here lies between *oo*, *ue* in *blue*, and *ui* in *fruit*. I should have preferred *ue* as being free from possible misreading; but the analogy of *ee*, the retaining of the historical change of the sound, and the frequency of the spelling *oo* in English, turn the scale in favour of *oo*.

If these spellings be adopted as the third step in our reform we shall arrive at a perfectly consistent system of spelling, and an alphabet as perfect as our needs require. The only defect that will then remain will be that the diphthongs will be represented by digraphs, the components of which do not represent the components of the diphthongal sounds. But as the spelling will be consistent, and the digraphs learned as if they were simple letters, this will concern only students of the *science* of Phonetic, and will not concern the ordinary reader.

And in time even this small disadvantage would vanish, for doubtless when the advantages of a perfectly phonetic alphabet had become familiar from long use, the digraphs would be replaced by single types, abbreviated from the double ones. Thus, *oo* would coalesce into Pitman's type *o* (something like omega  $\omega$  but closed at top), *ee* into *æ* with the crossing bar run right through the *o*, and so on. And with this final stage our perfect alphabet would be attained. That the reader may compare for himself this system of writing the diphthongs with the alternative one of Mr Sweet's, in which the signs show the elements from which they are made, I give a few lines in both spellings, retaining in other respects our common system. It is only by comparison of such partial alterations that the best method can be ascertained. Comparison of total alterations such as those in glossic or in Mr Pitman's alphabet, will not give us such information, as the amount of difference from the common

spelling is too great to be appreciated fairly if not split into separate stages.

Ring out the merri bell, the bried approuches;  
 Ring aut the merri bell, the brayd approuches;  
 The blush upon her cheek hath shaimd the morning,  
 The blösh æpon her chiik hath sheymd the morning,  
 For that is dawning pailli: grant, gud saints,  
 For that is dõning peilli: grant, gud seints,  
 Thoes clouds betokun naught of eevil oemen.  
 Thous clauds betokæn nõght of iivil ouden.

Yet for purposes of such investigation as that in Mr Sweet's book, there is no doubt that his is the best system. Nor, indeed, am I aware that he has ever proposed its use for any other purpose. I merely give it here as our only alternative if we adopt the system of accurately representing the component sounds of diphthongs by digraphs.

On the whole, then, I incline to the opinion that we should effect our reform by stages, in this order:

1. By completing the alphabet by new signs, or old letters revived, for *ch, sh, zh, ng, wh, th, dh, oo* in *book*.
2. By removing superfluous letters from our spelling.
3. By adopting a systematic notation for diphthongs, based on historical, not phonetic, considerations.
4. By contracting the digraphs so adopted into new simple signs.

But this last stage is of little import, and if the other three can be introduced at once, so much the better. It is only in being more likely thus to gain general acceptance that I propose the division into stages.

One important point yet to be noticed is, that if *any* reformed alphabet be adopted, the digraphs (or new symbols as the case may be) must have distinct names, and not be called double *o*, *o* double *u*, etc. Indeed, even in our present system the names of some letters are a serious hindrance to learners; a child is greatly puzzled at being told that double-u-aitch-y spells *why*, and see-oh-you-gee-aitch spells *cough*; he would naturally prefer the illiterate spelling *y-f* for *wife*, and the like. It is also necessary that the present order of the alphabet be preserved as far as it goes, on account of its present use in dictionaries and other works of alphabetic arrangement. We might put all new signs at the end of the old alphabet, or intercalate them as near as may be in the places they would occupy under the old spelling—it matters little which. Mr Withers adopts the latter method; the following differs little from his arrangement:

Name.	Sign.		Sound.
at	a A	as in	mat
ah	ah Ah	"	father
ay	ai Ai	"	pail
aw	au Au	"	law
bee	b B	"	bed
cay	c C	"	camp
chay	q Q	"	cheap
dee	d D	"	day
et	e E	"	egg
ee	ee Ee	"	eel
eu	eu Eu	"	fewd
ef	f F	"	weft
gay	g G	"	gun
hay	h H	"	home
it	i I	"	pill
ie	ie Ie	"	die
jay	j J	"	jail
el	l L	"	fell
em	m M	"	them
en	n N	"	hen
eng	ŋ W	"	sing
ot	o O	"	pot
oe	oe Oe	"	doe
oo	oo Oo	"	ooze
oy	oi Oi	"	joy
ow	ou Ou	"	cow
pee	p P	"	pan
ar	r R	"	jar
es	s S	"	bless
esh	ʃ Z	"	dash
tee	t T	"	tea
eth	þ Þ	"	death
dhee	ð ð	"	then
ut	u U	"	up
ut	ʊ U	"	foot
vee	v V	"	veer
way	w W	"	way
why	u W	"	why
yay	y Y	"	yea
zee	z Z	"	seal
zhee	ʒ Z	"	measure

## CHAPTER X.

### SPECIMENS OF VARIOUS SPELLING SYSTEMS.

IN this chapter I give first a few verses of the beginning of *John Gilpin* in six spellings.

1. The present received spelling.
2. With new types for consonants and *oo* (*y*).
3. With vowels spelt in my own glossic.
4. With the changes in (2) and (3) made at once—the system I should prefer.
5. Mr Ellis's glossic.
6. Mr Sweet's vowel notation and glossic consonants.

I next give a few verses from the end of *John Gilpin* in six spellings:

1. The present received spelling.
2. My own phonetic of 1859.
3. My glossic of 1859.
4. Mr Sweet's vowel spelling and glossic consonants.
5. Mr Ellis's glossic.
6. My system of 1877.

These specimens are arranged with the various spellings of each line brought together, so that the reader may form his opinion of the merit of each system, by comparing them word for word. But as it is very difficult to judge of the general effect of a system where several systems are brought together on one page, I give next two specimens printed entire in each of the following systems:

1. *a.* The received spelling.  
*b.* My present system with new consonant signs and glossic diphthongs.  
These are printed opposite to each other for comparison.
2. *a.* Mr Sweet's system.  
*b.* My system in *Grammar* 1859. } For vowels only.  
Also printed opposite each other.

3. *a.* Mr Ellis's system.  
    *b.* My glossic 1877.  
       Also printed opposite each other.
4. *a.* Mr Pitman's system.  
    *b.* My system in *Essay* 1859.  
       Also printed opposite each other.

In judging my present system it must be remembered that I am at a disadvantage in having to use types from several alphabets in conjunction, which is somewhat unsightly. I do not think it advisable to obtrude the types I have devised myself until the whole question has reached a more developed stage. But that types that are not unsightly can be devised is evident from the specimens printed with Mr Pitman's types. His complete alphabet closes the treatise. The liberality of my publishers has enabled me to make this addition, which is essential for understanding the present state of the controversy.

## I.

1. John Gilpin was a citizen
2. Jon Gilpin waz a sitizen
3. Jon Gilpin wos a citizen
4. Jon Gilpin woz a sitizen
5. Jon Gilpin woz a sitizen
6. Jon Gilpin woz æ sitizen

1. Of credit and renown;
2. Ov credit and renown;
3. Of credit and renown;
4. Ov credit and renown;
5. Ov kredit and renoun;
6. Ov kredit ænd renaun;

1. A train band captain eke was he
2. A train band captain ece waz he
3. A train band captain eek wos hee
4. A train band captain eek woz hee
5. A train band kaptain eek woz hee
6. Æ trein bænd kæptein iik woz hii

1. Of famous London town.
2. Ov famous London town.
3. Of faimus Lundun town.
4. Ov faimus Lundun toun.



5. Ov faimus Lundun toun.
6. Ov feiməs Ləndən taun.

1. John Gilpin's spouse said to her dear :
2. Jon Gilpin'z spouse said to her dear :
3. Jon Gilpin's spous sed too her deer :
4. Jon Gilpin'z spouz sed too her deer :
5. Jon Gilpin'z spouz sed too her deer :
6. Jon Gilpin'z spauz sed tuu her diir :

1. Though wedded we have been
2. Thoe wedded we have been
3. Thoe weded wee hav been
4. Thoe weded wee hav been
5. Thoa weded wee hav been
6. Thou weded wii hæv biin

1. These twice ten tedious years, yet we
2. ðeze twice ten tedious yearz, yet we
3. Thees twice ten teedius yeers, yet wee
4. ðeez twies ten teedius yeez, yet wee
5. Theez tweis ten teedius yeez, yet wee
6. Thiiz twais ten tiidias yiirs, yet wii

1. No holiday have seen.
2. No holiday have seen.
3. Noe holiday hav seen.
4. Noe holiday hav seen.
5. Noa holidai hav seen.
6. Nou holidai hæv siin.

1. To-morrow is our wedding day,
2. Tʊ-morrow iz our weddin day,
3. To-moroe is our wedding day,
4. Tʊ-moroe iz our wedin day,
5. Tuo-moroe iz our wedding dai,
6. Tuu-morou iz aur wedding dei,

1. And we will then repair
2. And we will ðen repair
3. And wee wil then repair
4. And wee wil ðen repair
5. And wee wil dhen repair
6. Ænd wii wil dhen repeir

1. Unto the Bell at Edmonton,
2. Untʊ ðe Bell at Edmonton,
3. Unto the Bel at Edmonton,

4. Untu ðe Bel at Edmonton,
5. Untuo dhe Bel at Edmonton,
6. Untuu dhe Bel æt Edmonton.

1. All in a chaise and pair.
2. All in a faize and pair.
3. Aul in a chais and pair.
4. Aul in a faiz and pair.
5. Aul in a shaiz and pair.
6. Ool in a sheiz send peir.

1. My sister and my sister's child,
2. My sister and my sister'z gild,
3. Mie sister and mie sister's chield,
4. Mie sister and mie sister'z chield,
5. Mei sister and mei sister'z cheild,
6. Mai sister send mai sister'z chaild,

1. Myself and children three,
2. Myself and gildren pree,
3. Mieself and children three,
4. Mieself and gildren pree,
5. Meiself and children three,
6. Maiself send children thrii,

1. Will fill the chaise, so you must ride
2. Will fill ðe faize, so you must ride
3. Wil fil the chais, soe yoo must ried
4. Wil fil ðe faiz, soe yoo must ried
5. Wil fil dhe shaiz, soa yoo must reid
6. Wil fil dhe sheiz, sou yuu mæst raid

1. On horseback after we.
2. On horsebac after we.
3. On horsback after wee.
4. On horsbac after wee.
5. On horsbak after wee.
6. On horsbæk after wii.

## II.

1. And now the turnpike gates again
2. And naw ðe tærnpayk geyts agen
3. And naw dhe tûrnpayk geyts agen
4. Ænd nau dhe tærnpaik geits ægen
5. And nou dhe turnpeik gait's agen
6. And now ðe turnpiek gait's agen

1. Flew open in short space,
2. Flû opæn in fort speys,
3. Flû opûn in short speys,
4. Fluu opæn in short speis,
5. Floo opun in short spais,
6. Floo opun in fort spais,

1. The tollmen thinking as before,
2. Ðe towlmen piŋkiŋ az befowr,
3. The towlmen thingking az befowr,
4. The toulmen thingking æz befowr,
5. The toalmen thingking az befoar,
6. Ðe toelmen piŋciŋ az befoer,

1. That Gilpin rode a race.
2. Ðat Gilpin rowd a reys.
3. Dhat Gilpin rowd a reys.
4. Dhat Gilpin roud æ reys.
5. Dhat Gilpin road a rais.
6. Ðat Gilpin roed a rais.

1. And so he did, and won it too,
2. And sow hɪ did, and won it tû,
3. And sow hɪ did, and won it tû,
4. Ænd sou hii did, ænd won it tuu,
5. And soa hee did, and won it too,
6. And soe hee did, and won it too,

1. For he got first to town;
2. For hɪ got ferst tu tawn;
3. For hɪ got ferst tu tawn;
4. For hii got ferst tu taun;
5. For hee got ferst tuo toun;
6. For hee got ferst tɔ town;

1. Nor stopt till where he had got up,
2. Nor stopt til hwɛr hɪ had got ʌp,
3. Nor stopt til hwɛr hɪ had got ŭp,
4. Nor stopt til whɛr hii hæd got up,
5. Nor stopt til whair hee had got up,
6. Nor stopt til wair hee had got up,

1. He did again get down.
2. Hɪ did agen get dawn.
3. Hɪ did agen get dawn.
4. Hii did ægen get daun.
5. Hee did agen get doun.
6. Hee did ægen get down.

1. Now let us sing, Long live the king,
2. Naw let us sin, Loŋ liv ðe kin,
3. Naw let ūs sing, Long liv dhe king,
4. Nau let us sing, Long liv dhe king,
5. Nou let us sing, Long liv dhe king,
6. Now let us sin, Loŋ liv ðe cin,

1. And Gilpin long live he ;
2. And Gilpin loŋ liv hī ;
3. And Gilpin long liv hī ;
4. Ænd Gilpin long liv hii ;
5. And Gilpin long liv hee ;
6. And Gilpin loŋ liv hee ;

1. And when he next doth ride abroad,
2. And hwen hī next dōp rayd abrōd,
3. And hwen hī next dūth rayd abrōd,
4. Ænd when hii next dōth raid abrood,
5. And when hee next duth reid abrood,
6. And wen hee next duth ried abraud,

1. May I be there to see.
2. Mey Ay bī ðeyr tu sī.
3. Mey Ay bī dheyr tu sī.
4. Mei Ay bii dheir tu sii.
5. Mai Ey bee dhair tuo see.
6. May Ie bee ðeir tū see.

The accents in Mr Sweet's system being unnecessary for expressing the *present* English system, are omitted in these specimens.

If there are errors in the specimens, the reader's indulgence is asked for them. I have read the proofs twelve times, but find that it is not possible to avoid mistakes where so many systems are treated. The eye *will* run one line into another after a few minutes' work.

## THE DEAD STONE-BREAKER.

By F. G. FLEAY.

*(From the 'Provincial Magazine,' 1858.)*

## FLEAY'S USUAL SPELLING.

## I.

BURY him nobly in the trodden way!  
His work is finisht.  
Though the broad stone-heap at the close of day  
Seem'd undiminisht,  
Though the strong arm grew tired, keen sight grew dim,  
Not one pulse falterd;  
With sloth the tempter ceaseless whispering him  
Not once he palterd.

## II.

Man left him foodless, God shall give him bread;  
God, not man, save him.  
God holds his soul-life, man his body dead;  
So let God have him!  
Had man allowd him work of higher stress,  
Bravely he'd done it.  
God gave him will to strive, not our success;  
God's crown—he's won it.

## III.

Our world gave stones and hammer, work and scorn;  
The next may praise him.  
God left him homeless, foodless, and forlorn;  
Why, but to raise him?  
Drink wine, eat flesh, wear satin, man of pride!  
Which is the better?  
He made a road for such as you to ride—  
Who is the debtor?

## IV.

You, a complete fly, perfect in your kind,  
What can you higher?  
He, the low earthworm, crawling, ugly, blind,  
Had yet desire.  
You have the world's joy, shallow, soon to pass,  
A ripple's laughter.  
He saw a heaven-joy dimly through the glass,  
Sure to come after.

## THE DEAD STONE-BREAKER.

By F. G. FLEAY.

*(From the 'Provincial Magazine,' 1858.)*

## FLEAY'S NOTATION, 1877.

## I.

BERI him noepli in ðe troden way!  
 Hiz wurc iz finift.  
 Doe ðe braud stoen-heep at ðe cloez ov day  
 Seemd undiminift,  
 Doe ðe stronq arm groo tierd, ceen siet groo dim,  
 Not wun puls faulterd;  
 Wið sloep ðe temter seesles wisprinq him  
 Not wuns hee paulterd.

## II.

Man left him foodles, God ðal giv him bred  
 God, not man, saiv him.  
 God hoeldz hiz soel-lief, man hiz bodi ded;  
 Soe let God hav him!  
 Had man alowd him wurk of hieer stres,  
 Braivli he'd dun it.  
 God gaiv him wil too striev, not our suceses;  
 God'z crown—he'z wun it.

## III.

Our wurd gaiv stoenz and hamer, wurk and scorn;  
 ðe next may praiz him.  
 God left him hoemles, foodles, and forlorn;  
 Wic, but to raiz him?  
 Drinq wien, eet slef, wair satin, man of pried!  
 Wiq iz ðe beter?  
 Hee maid a roed for sug az yoo to ried—  
 Hoo iz ðe detor?

## IV.

Yoo, a compleet fie, perfect in yoor ciend,  
 Wot can yoo hieer?  
 Hee, ðe loe erpwurm, crawliq, ugli, bliend,  
 Had yet dezieer.  
 Yoo hav ðe wurd'z joy, ðalow, soon too pas,  
 A ripel'z lafter.  
 Hee saw a hevn-joy dimli proo ðe glas,  
 Euer too cum after

## V.

Him that receives most, full unto the brim,  
 Men think the greatest ;  
 He that can give most, though a shallower stream,  
 Shall prove so, latest.  
 Who had the most to give became a man,  
 No crown to wear here ;  
 We of our little save up what we can,  
 No cross to bear here.

## VI.

This dead man gave us all he had to give,  
 His life, his labour.  
 He long'd hereafter higher life to live,  
 Bless more his neighbour.  
 Whether his next gift be a larger one,  
 Growing for ages ;  
 At least we know his day's work here is done.  
 God pays the wages.

Inscribed to Henry Wallis, whose picture succeeded in expressing what these verses aimed at—1858.

## THE POOR PAINTER'S EPITAPH.

By F. G. FLEAY.

(From '*Fraser's Magazine*,' September 1864.)

## FLEAY'S USUAL SPELLING.

## I.

YE rich, whom God has granted ease  
 And time to work each brave design,  
 Who need not care the world to please,  
 Compare your happy lot with mine !  
 Who dare not do the best I can,  
 For on world's favour hangs my bread ;  
 And, thwarted in each higher plan,  
 I have no hope, 'til for the dead  
 'Tis written on my churchyard-stone,  
 'He lived unloved, he died unknown.'

## II.

From light of dawn till even's gloom  
 Slow moves the pencil 'neath my hand ;  
 Alone within this lonely room,  
 Tired of each fancy ere 'tis pland,

V.

Him dat reseevz moest, ful untoo de brim,  
 Men pinç de graitest;  
 Hee dat can giv moest, doe a jaloer stream,  
 Sal proov soe, laitest.  
 Hoo had de moest too giv becam a man,  
 Noe crown too weir heer;  
 Wee ov our litel saiv up wot wee can,  
 Noe cros too bair heer.

VI.

Dis ded man gaiv us aul hee had too giv,  
 Hiz lief, hiz laibur.  
 Hee lond heerafter hier lief too liv,  
 Bles moer hiz naibur.  
 Weßer hiz necst gift bee a larjer wun,  
 Groeijn for aijez;  
 At leest wee noe hiz day'z wurc heer iz dun.  
 God payz de waijez.

Inscribed to Henry Wallis, whose picture succeeded in expressing what these verses aimed at—1858.

THE POOR PAINTER'S EPITAPH.

By F. G. FLEAY.

(From '*Fraser's Magazine*,' September 1864.)

FLEAY'S NOTATION, 1877.

I.

YEE rig, hoom God haz granted eez  
 And tiem too wurk eeg braiv dezien,  
 Hoo need not cair de wurd too pleez,  
 Compair yoor hapi lot wip mien!  
 Hoo dair not doo de best Ie can,  
 For on wurd'z faivur hanz mie bred;  
 And, pwarted in eeg hier plan,  
 Ie hav no hoep 'til for de ded  
 'Tiz riten on mie gurgyard stoen,  
 'Hee livd unlurv, hee died unnoen.'

II.

From liet ov dawn til eeven'z gloom  
 Sloe moovz de pensil 'neeth mie hand;  
 Aloen wiðin dis loenli room,  
 Tied ov eeg fansi eir tiz pland.



No friend stands by to give me cheer,  
 To check my faults, to help my way;  
 I'm weary of this earth-life drear,  
 Long from the next I cannot stay.  
 Write soon upon the churchyard-stone,  
 'He lived unloved, he died unknown.'

## III.

With the young days so long since fled  
 How have the young dreams past as well.  
 I thought each morn to quit my bed  
 With some new word from God to tell,  
 With some new beauty men to raise  
 To things unseen by earth-types led.  
 Alas! we live in evil days,  
 When all men feed on merely bread.  
 Ye can but write this on the stone,  
 'He lived unloved, he died unknown.'

## IV.

And yet perchance 'tis want of faith;  
 Had I but bravely done my best  
 I might not now be nearing death  
 'Mid lonely care and fixt unrest.  
 O God, I know not. In the night  
 And tumult of the things that be  
 I may have fail'd to read aright  
 Th' intent of what Thou'dst pland for me.  
 Howe'er it be, write on the stone,  
 'He lived unloved, he died unknown.'

## V.

Or had I been of coarser mould,  
 Content to choose the pettier gain,  
 Ambitious, eager after gold,  
 I might not now have lived in vain.  
 But strength and weakness, God, Thou know'st,  
 I leave the judgment to Thy hand.  
 A broken shard, I cannot boast;  
 Who before Thee excused can stand?  
 For men alone write on the stone,  
 'He lived unloved, and died unknown.'

Noe frend standz bie too giv mee geer,  
 Too gec mie faults, too help mie way;  
 Ie'm weeri ov ðis erp-lief dreer,  
 Loŋ from ðe necst Ie cannot stay.  
 Riet soon upon ðe gurg-yard stoen,  
 'Hee livd unlugd, hee died unnoen.'

## III.

Wið ðe yun dayz so loŋ sins fled  
 How hav ðe yun dreemz past az wel.  
 Ie thaut eeg morn too cwtit mie bed  
 Wið sum new wurd from God too tel,  
 Wið sum new beuti men too raiz  
 Too pinz unseen bie erp-tieps led.  
 Alas! wee liv in eevil dayz,  
 Wen al men feed on meerli bred.  
 Yee can but riet ðis on ðe stoen,  
 'Hee livd unlugd, hee died unnoen.'

## IV.

And yet pergans 'tiz wont ov faip;  
 Had Ie but bravli dun mie best  
 Ie miet not now bee neeriŋ dep  
 'Mid loenli cair and fixt unrest.  
 O God, Ie noe not. In ðe niet  
 And tyoomult ov ðe pinz ðat bee  
 Ie may hav faild too reed ariet  
 Ð' intent ov wat þou'dst pland for mee.  
 Howeir it bee, riet on ðe stoen,  
 'Hee livd unlugd, hee died unnoen.'

## V.

Or had Ie been ov corser moeld,  
 Content to gooz ðe petier gain,  
 Ambifus, eeger after goeld,  
 Ie miet not now hav livd in vain.  
 But strenp and weecnes, God, þou noest,  
 Ie leev ðe judgment too ðie hand.  
 A broecen jard, Ie cannot boest;  
 Hoo befoer ðee ecscyoord can stand?  
 For men aloen riet on ðe stoen,  
 'Hee livd unlugd, and died unnoen.'

## THE DEAD STONE-BREAKER.

By F. G. FLEAY.

*(From the 'Provincial Magazine,' 1858.)*

SWEET'S NOTATION, 1874, FOR VOWELS ONLY.

## I.

BERI him noubli in the trodden wei!  
 His wærk is finish'd.  
 Though the brood stoun-hiip æt the clous of dei  
 Siim'd ændiminish'd,  
 Though the strong arm gruu taird, kiin saight gruu dim,  
 Not wæn pæls foolter'd;  
 With slouth the tempter ciisless whispering him  
 Not wænce hii poolter'd.

## II.

Mæn left him fuudless, God shall giv him bred;  
 God, not mæn, seiv him.  
 God houlds his soul-laif, mæn his bodi ded;  
 Sou let God hæv him!  
 Hæd mæn allaud him wærk of haier stress,  
 Breivli hii'd dæn it.  
 God geiv him will tu straiiv, not aur sæccess;  
 God's craun—hii's wæn it.

## III.

Aur wærlð geiv stouns ænd hammer, wærk ænd scorn;  
 The next mei preis him.  
 God left him houmless, fuudless, ænd forlorn;  
 Whai bæt tu reis him?  
 Drink wain, iit flesh, weir satin, mæn of praid!  
 Which is the better?  
 He meid æ roud for sæch æs yuu tu raid—  
 Whuu is the debtor?

## IV.

Yuu, æ compliit flai, perfect in yuur kaind,  
 Whot can yuu haier?  
 Hii, the low erthwurm, crooling, ægli, blaind,  
 Hæd yet desair.  
 Yuu hæv the wærlð's joi, shællou, suun tu pass,  
 Æ rippel's lafter.  
 Hii soo æ heven-joi dimli through the glass,  
 Suur tu côm after

## THE DEAD STONE-BREAKER.

By F. G. FLEAY.

*(From the 'Provincial Magazine,' 1858.)*

FLEAY'S NOTATION, 1859, FOR VOWELS ONLY.

## I.

BERI him nowbli in the trodden wey!  
     His wûrk is finish'd.  
 Thow the brôd stown-hîp at the clows of dey  
     Sim'd ûndiminish'd,  
 Thow the strong arm grû taird, kîn saight grû dim,  
     Not wûn pûlse fôlter'd;  
 With slowth the tempter cîsless whispering him  
     Not wunce hî pôlter'd.

## II.

Man left him fûdless, God shall giv him bred;  
     God, not man, seyy him.  
 God howlds his sowl-layf, man his bodi ded;  
     Sow let God hav him!  
 Had man allawd him wûrk of hayer stress,  
     Breyvli hî'd dûn it.  
 God geyv him will tu strayv, not aur sùccess;  
     God's crawn—hî's wûn it.

## III.

Aur wûrld geyv stowns and hammer, wûrk and scorn;  
     The next mey preys him.  
 God left him howmless, fûdless, and forlorn;  
     Whay, but tu reys him?  
 Drink wain, tî flesh, weyr satin, man of prayd!  
     Which is the better?  
 Hî meyd a rowd for sùch as yow tu rayd—  
     Whû is the debter?

## IV.

Yû, a complît flay, perfect in yûr kaynd,  
     Whot can yû hayer?  
 Hî, the low erthwûrm, crôling, ûgly, blaynd,  
     Had yet desayr.  
 Yû hav the wûrld's joy, shallow, sûn tu pass,  
     A rippel's lafter.  
 Hî sô a heven-joy dimli thrû the glass,  
     Sûre tu cûm after.

## V.

Him thæt riciivs moust, full æntuu the brim,  
 Men think the greitest;  
 Hii thæt cæn giv moust, though æ shælløer striim,  
 Shæll pruuu so, leitest.  
 Whuu hæd the moust tu giv becaim æ mæn,  
 Nou craun tu weir hiir;  
 Wii of aur litel seiv æp whot wii cæn,  
 Nou cross tu beir hiir.

## VI.

This ded mæn geiv æs all hii hæd tu giv,  
 His laif, his leibør.  
 Hii long'd hiirafter haigher laif tu liv,  
 Bless mour his neighbor.  
 Whether his next gift bii æ larger wæn,  
 Growing for eiges;  
 Æt liist wii know his dei's wærk hiir is dæn.  
 God peis the weiges.

## THE POOR PAINTER'S EPITAPH.

By F. G. FLEAY.

*(From 'Fraser's Magazine,' September 1864.)*

SWEET'S NOTATION, 1874, FOR VOWELS ONLY.

## I.

YII rich, whuum God hæs granted iis  
 Ænd taim tu wærk iich breiv design,  
 Whuu niid not ceir the wærlð tuu pliis,  
 Compeir yuur hæppi lot with main!  
 Whuu deir not duu the best Ai cæn,  
 For on wærlð's feivor hængs may bred;  
 Ænd, thworted in iich haigher plæn,  
 Ai hæv nou houup, till for the ded  
 'Tis written on mai chærch-yard stoun,  
 'Hii livd ænløvð, hii daid ænkoun.'

## II.

From laight of doon till iiven's gluum  
 Slow muuvs the pencil 'niith mai hænd;  
 Æloun within this lounly ruum,  
 Taird of iich fanci eir 'tis plænnð.

## V.

Him that recls mowst, full ūntu the brim,  
     Men think the greytest;  
 Hī that can giv mowst, thow a shalloer strtm,  
     Shall prōv sow, leytest.  
 Whū had the mowst tu giv beceym a man,  
     Now crawn tu weyr hīr;  
 Wī of aur hīel seyve ūp whot wī can,  
     Now cross tu beyr hīr.

## VI.

This ded man geyve ūs all hī had tu giv,  
     His layf, his leybūr.  
 Hī long'd htrafter hayer layf tu liv,  
     Bless mowr his neybūr.  
 Whether his next gift bī a larger wūn,  
     Growing for eyges;  
 At list wī know his dey's wūrk hīr is dūn.  
     God peys the weyges.

## THE POOR PAINTER'S EPITAPH.

By F. G. FLEAY.

*(From 'Fraser's Magazine,' September 1864.)*

FLEAY'S NOTATION, 1859, FOR VOWELS ONLY.

## I.

Yt rich, whūm God has grānted īs,  
     And taym tu wūrk īch breyv desaygn,  
 Whū nīd not ceyr the wūrld tu plīs,  
     Compeyr yūr happi lot with mayn!  
 Whū deyr not dū the best Ay can,  
     For on wūrld's feyvūr hangs may bred;  
 And, thworted in īch hayer plan,  
     Ay hav now howp till for the ded  
 'Tis written on may chūrchyard-stown,  
 'Hī livd ūnlūd, hī dayd ūnknown.'

## II.

From layt of dōn till īven's glūm  
     Slow mūvs the pencil 'nīth may hand;  
 Alown within this lownli rūm,  
     Taird of īch fanci eyr 'tis plannd.

## G

Nou frend stænds bai tu giv mii chiir,  
 Tu check mai foolts, tu help mai wei.  
 Aim wiiri of this erth-laif driir,  
 Long from the next Ai cænnot stei.  
 Wrait suun ɔpon the chærchyard-stoun,  
 'Hii livd ɛnlɔvd, hii daid ɛnknoun.'

## III.

With the yung deis sou long since fled,  
 Haw hæv the yung driims past æs well.  
 I thoought iich moorn tu quit may bed  
 With sǣme nyuu wɔrd from God tu tell;  
 With sǣme nyuu byuuti men tu reis  
 Tu things ɛnsiin bai erth-taips led.  
 Ælas! wiil liv in iivil deis,  
 When ooll men fid on miirli bred.  
 Yii can bɔt wrait this on the stoun,  
 'Hii livd ɛnlɔvd, hii daid ɛnknoun.'

## IV.

Ænd yet perchance 'tis wont of feith.  
 Hæd Ai bɔt breivli dǣn mai best  
 Ai maight not nau bii niiring deth  
 'Mid lounli ceir ɛnd fix'd ɛnrest.  
 Ou God, Ai knou not. In the naight  
 Ænd tyuumǣlt of the things that bii  
 Ai mei hæv feil'd tu riid araight  
 Th' intent of whot Thau'dst plann'd for mii.  
 Haweir it bii, wrait on the stoun,  
 'Hii livd ɛnlɔvd, hii daid ɛnknoun.'

## V.

Or hæd Ai biin of corser mould,  
 Content tu chuuse the pettier gein,  
 Æmbitius, iiger after gould,  
 Ai maight not nau hæv livd in vein.  
 Bɔt strength ɛnd wiikness, God, Thau knou'st,  
 Ai liiv the jɔdgment tuu Thai hænd.  
 Æ brouken shard, Ai cannot boust;  
 Whuu befour Thii excyuusd cæn stænd?  
 For men æloun wrait on the stoun,  
 'Hii livd ɛnlɔvd, ɛnd daid ɛnknoun.'

Now frend stands bay tu giv mi chîr,  
 Tu check may fôlts, tu help may wey.  
 Ay'm wiri of this erth-layf drîr,  
 Long from the next Ay cannot stay.  
 Wrait sùn ūpon the chûrchyard-stown,  
 'Hî livd ūnlŭvd, hî dayd ūnknown.'

## III.

With the yŭng days sow long since fled,  
 Haw hav the yŭng drims pâst as well.  
 Ay thôt ich morn tu quit may bed  
 With sŭm nyŭ wŭrd from God tu tell;  
 With sŭm nyŭ byŭtti men tu reys  
 Tu things ūnsîn bay erth-tayps led.  
 Alas! wî liv in tvil days,  
 When ôll men sîd on mîrly bred.  
 Yl can bŭt wrayt this on the stown,  
 'Hî livd ūnlŭvd, hî dayd ūnknown.'

## IV.

And yet perchance 'tis wont of feyth.  
 Had Ay bŭt breyvli dŭn may best  
 Ay mayght not naw bî nîring deth  
 'Mid lownli ceyr and fixd ūnrest.  
 Ow God, Ay know not. In the nayght  
 And tyŭmŭlt of the things that bî  
 Ay mey hav feyl'd tu rîd arayght  
 Th' intent of whot Thau'dst plann'd for mî.  
 Haweyr it bî, wrayt on the stown,  
 'Hî livd ūnlŭvd, hî dayd ūnknown.'

## V

Or had Ay bin of corser mowld,  
 Content tu chŭs the pettier geyn,  
 Ambitius, iger after gowld,  
 Ay mayght not naw hav livd in veyn.  
 But strength and wîkness, God, Thau knowst,  
 Ay ltv the jŭdgment tu Thay hand.  
 A browken shard, Ay cannot bowst;  
 Whŭ befowr Thî excyŭsd can stand?  
 For men alown wrayt on the stown,  
 'Hî livd ūnlŭvd, and dayd ūnknown.'



# THE DEAD STONE-BREAKER.

By F. G. FLEAY.

(From the 'Provincial Magazine,' 1858.)

ELLIS'S GLOSSIC, 1874.

## I.

BERI him noabli in dhe troden wai!  
           Hiz wurk iz finisht.  
 Dhoa dhe braud stoan-heep at dhe kloaz ov dai  
           Seemd undiminisht,  
 Dhoa dhe strong arm groo teird, keen seit groo dim,  
           Not wun puls faulterd;  
 With sloath dhe temter seesles whispring him  
           Not wuns hee paulterd.

## II.

Man left him foodles, God shal give him bred;  
           God, not man, saiv him.  
 God hoaldz hiz soal-leif, man his bodi ded;  
           Soa let God hav him!  
 Had man aloud him wurk of heier stres,  
           Braivli he'd dun it.  
 God gaiv him wil to streiv, not our sukses;  
           God'z kroun—he'z wun it.

## III.

Our wurd gaiv stoanz and hamer, wurk and skorn;  
           Dhe nekst mai praiz him.  
 God left him hoamles, foodles, and forlorn;  
           Whei, but too raiz him?  
 Dringk wein, eet flesh, wair satin, man of preid!  
           Which iz dhe beter?  
 Hee maid a road for such az yoo too reid—  
           Hoo iz dhe detor?

## IV.

Yoo, a komplet flei, perfekt in yoor keind,  
           Whot kan yoo heier?  
 Hee, dhe loa erthwurm, krauling, ugli, bleind,  
           Had yet dezeier.  
 Yoo hav dhe wurd'z joi, shaloe, soon too pas,  
           A ripel'z lafter.  
 Hee sau a heven-joi dimli throo dhe glas,  
           Shoor too kum after.

## THE DEAD STONE-BREAKER.

By F. G. FLEAY.

*(From the 'Provincial Magazine,' 1853.)*

FLEAY'S GLOSSIC, 1877.

## I.

BERI him noebli in dhe troden way !  
    Hiz wure iz finisht.  
Dhoe dhe braud stoen-heep at dhe cloez ov day  
    Seemd undiminisht,  
Dhoe dhe strong arm groo tierd, ceen siet groo dim,  
    Not wun puls faulterd ;  
Widh sloeth dhe temter seesles hwispring him  
    Not wuns hee paulterd.

## II.

Man left him foodles, God shal giv him bred ;  
    God, not man, saiv him.  
God hoeldz hiz soel-lief, man hiz bodi ded ;  
    Soe let God hav him !  
Had man alowd him wurk of hieer stres,  
    Braivli he'd dun it.  
God gaiv him wil too striev, not our suces ;  
    God'z crown—he'z wun it.

## III.

Our wurld gaiv stoenz and hamer, wurk and scorn ;  
    Dhe next may prais him.  
God left him hoemles, foodles, and forlorn ;  
    Hwie, but too raiz him ?  
Dringc wien, eet flesh, wair satin, man of pried !  
    Hwich iz dhe beter ?  
Hee maid a roed for such az yoo too ried—  
    Hoo iz dhe detor ?

## IV.

Yoo, a compleet flie, perfect in yoor ciend,  
    Hwot can yoo hieer ?  
Hee, dhe loe erthwurm, crawling, ugli, bliend,  
    Had yet dezieer.  
Yoo hav dhe wurld'z joy, shaloe, soon too pas,  
    A ripel'z lafter.  
Hee saw a hevn-joy dimli throo dhe glas,  
    Shoor too cum after.

## v.

Him dhat reseevz moast, fuol untoo dhe brim,  
 Men thingk dhe graitest;  
 Hee dhat kan giv moast, thoa a shaloer stream,  
 Shal proov soa, laitest.  
 Hoo had dhe moast too giv bekaim a man,  
 Noa kroun too wair heer;  
 Wee ov our litel saiv up whot wee kan,  
 Noa kros too bair heer.

## vi.

Dhis ded man gaiv us aul hee had too giv,  
 Hiz leif, hiz laibur.  
 Hee longd heerafter heier leif too liv,  
 Bles moar hiz neibur.  
 Whedher hiz nekst gift bee a larjer wun,  
 Groaing for aijez;  
 At leest wee noa hiz dai'z wurk heer iz dun.  
 God paiz dhe waijez.

## THE POOR PAINTER'S EPITAPH.

By F. G. FLEAY.

*(From 'Fraser's Magazine,' September 1864.)*

ELLIS'S GLOSSIC, 1874.

## I.

YEE rich, hoom God haz granted eez  
 And teim too wurk eech braiv dezeit,  
 Hoo need not kair dhe wurld too pleez,  
 Kompair yoor hapi lot with mein!  
 Hoo dair not doo dhe best Ei kan,  
 For on wurld'z faivur hangz mei bred;  
 And, thworted in eech heier plan,  
 Ei hav noa hoap 'til for dhe ded  
 'Tiz riten on mei churchyard-stoan,  
 'Hee livd unludv, hee deid unnoan.'

## II.

From leit ov daun til eeven'z gloom  
 Sloa moovz dhe pensil 'neeth mei hand;  
 Aloan within dhis loanli room,  
 Teird ov eech fansi air tiz pland.

## V.

Him dhat reseevz moest, fuol untoo dhe brim,  
     Men thingc dhe graitest;  
 Hee dhat can giv moest, thoe a shaloer stream,  
     Shal proof soe, laitest.  
 Hoo had dhe moest too giv becaim a man,  
     Noe crown too weir heer;  
 Wee ov our litel saiv up hwot wee can,  
     Noe cros to bair heer.

## VI.

Dhis ded man gaiv us aul hee had too giv,  
     Hiz lief, hiz laibur.  
 Hee longd heerafter hierer lief too liv,  
     Bles moer hiz neibur.  
 Hwedher hiz necst gift bee a larjer wun,  
     Groeing for aije;  
 At leest wee noe hiz day'z wurc heer iz dun.  
     God payz dhe waijez.

## THE POOR PAINTER'S EPITAPH.

By F. G. FLEAY.

(From '*Fraser's Magazine*,' September 1864.)

## FLEAY'S GLOSSIC, 1877.

## I.

YEE rich, hoom God haz granted eez  
     And tiem too wurk eech braiv dezien,  
 Hoo need not cair dhe wurld too pleez,  
     Compair yoor hapi lot with mien!  
 Hoo dair not doo dhe best Ie can,  
     For on wurld'z faivur hangz mie bred;  
 And, thworted in eech hierer plan,  
     Ie hav noe hoep 'til for dhe ded  
 'Tiz riten on mie churchyard-stoen,  
 'Hee livd unlud, hee died unnoen.'

## II.

From liet ov dawn til even'z gloom  
     Sloe moovz dhe pensil 'neeth mie hand;  
 Aloen widhin dhis loenli room,  
     Tierd ov eech fansi eir tiz pland.

Noa frend standz bei too giv mee cheer,  
 Too chek mei faults, too help mei wai;  
 Ei'm weeri ov dhis erth-leif dreer,  
 Long from dhe nekst Ei kannot stay.  
 Reit soon upon dhe churchyard-stoan,  
 'Hee livd unluvd, hee deid unnoan.'

## III.

With dhe yung daiz so long sins fled  
 Hou hav dhe yung dreemz past az wel.  
 Ei thaut eech morn to kwit mie bed  
 With sum neu wurd from God too tel,  
 With sum neu beuti men too raiz  
 Too thingz unseen bei erth-teips led.  
 Alas! wee liv in eevil daiz,  
 When al men feed on meerli bred.  
 Yee kan but reit dhis on dhe stoan,  
 'Hee livd unluvd, hee deid unnoan.'

## IV.

And yet perchans 'tiz wont ov faith;  
 Had Ei but braivli dun mei best  
 Ei meit not nou bee neering deth  
 'Mid loanli kair and fikt unrest.  
 O God, Ei noa not. In dhe neit  
 And tyoomult ov dhe thingz dhat bee  
 Ei mai hav faild too reed areit  
 Th' intent ov what Dhou'dst pland for mee.  
 Houair it bee, reit on dhe stoan,  
 'Hee livd unluvd, hee deid unnoan.'

## V.

Or had Ei been ov korsor moald,  
 Kontent to chooz dhe petier gain,  
 Ambishus, eeger after goald,  
 Ei meit not nou hav livd in vain.  
 But strength and weeknes, God, Dhou noast,  
 Ei leev dhe judgment too Dhei hand.  
 A broken shard, Ei kannot boast;  
 Hoo befoar Dhee ekskyoozd kan stand?  
 For men aloan reit on dhe stoan,  
 'Hee livd unluvd, and deid unnoan.'

Noe frend standz bie too giv mee cheer,  
 Too chec mie faults, too help mie way;  
 Ie'm weeri ov dhis erth-lief dreer,  
 Long from dhe necst Ie cannot stay.  
 Riet soon upon dhe churchyard-stoen,  
 'Hee livd unluvd, hee died unnoen.'

## III.

With dhe yung dayz so long sins fled  
 How hav dhe yung dreemz past az wel.  
 Ie thaut eech morn too cwt mie bed  
 With sum new wurd from God too tel,  
 With sum new beuti men too raiz  
 Too thingz unseen bie erth-tieps led.  
 Alas! wee liv in eevil dayz,  
 When al men feed on meerli bred.  
 Yee can but riet dhis on dhe stoen,  
 'Hee livd unluvd, hee died unnoen.'

## IV.

And yet perchans 'tiz wont ov faith;  
 Had Ie but braivli dun mie best  
 Ie miet not now bee neering deth  
 'Mid loenli cair and fixt unrest.  
 O God, Ie noe not. In dhe niet  
 And tyoomult ov dhe thingz dhat bee  
 Ie may hav faild too reed ariet  
 Dh' intent ov what Dhou'dst pland for mee.  
 Howeir it bee, riet on dhe stoen,  
 'Hee livd unluvd, hee died unnoen.'

## V.

Or had Ie been ov corser moeld,  
 Content too chooz dhe petier gain,  
 Ambishus, eeger after goeld,  
 Ie miet not now hav livd in vain.  
 But strength and weecnes, God, Dhou noest,  
 Ie leev dhe judgment too Dhie hand.  
 A broecen shard, Ie cannot boest;  
 Hoo befoer Dhee ecscyoold can stand?  
 For men aloen riet on dhe stoen,  
 'Hee livd unluvd, and died unnoen.'

## THE DEAD STONE-BREAKER.

By F. G. FLEAY.

(From the 'Provincial Magazine,' 1858.)

## PITMAN'S PHONETIC SYSTEM.

**I.**

Beri him nobli in de troden we!  
 hiz werk is finift.  
 Hē de brod ston-hip at de klēz ov de  
 simd endiminift,  
 dē de strog arm grun tīrd, kin sīt grun dim,  
 not wēn pēls fōlterd;  
 wiđ alōf de tempter sisles whispēring him  
 not wēn hi pōlterd.

## II.

Man left him fuddles, God sal giv him bred ;  
 God, not man, sev him.  
 God heldz his sei-lijf, man his bodi ded ;  
 so let God hav him !  
 Had man aloud him werk ov hjer stres,  
 brevli hi'd dsn it.  
 God gev him wil tu striv, not our sykkes ;  
 God's kroun—hi's wgn it.

### III.

Our wrld gev stonz and hamer, wark and skoru ;  
de nekst me prez him.  
God left him hemles, fuddles, and forlorn ;  
whj, bst tu rez him ?  
Drink win, it fief, wer satin, man ov prjd !  
whiq is de beter ?  
hi med a red for srg az yu tu rjd—  
hui is de detor ?

#### IV.

Yuu, a kompliit fii, perfekt in yuur kind,  
whot kan yuu hier?  
hi, de lœ ertwœrm, krœliig, sgli, bliind,  
had yet deziir.  
Yuu hav de wrêld's joi, falœ, swin tu pas,  
a ripel's lister.  
Hi sœ a heven-joi dimli fœru de glas,  
fuur tu kœm after.

# THE DEAD STONE-BREAKER.

By F. G. FLEAY.

(From the '*Provincial Magazine*,' 1858.)

FLEAY'S NOTATION, (ESSAY) 1859.

## I.

BERI him nowbli in ðe troden wey!  
 Hiz wærk iz finiſt.  
 Ðow ðe brôð stown-hîp at ðe klowz ov dey  
 Sîmd ændimînîſt,  
 Ðow ðe stron arm grû tayrd, kîn sayt grû dim,  
 Not wæn pæls fôlterd;  
 Wið slowp ðe tempter sîsles hwisperîſ him  
 Not wæns hî pôlterd.

## II.

Man leſt him fûdles, God ſal giv him bred;  
 God, not man, ſeyv him.  
 God howldz hiz sowl-layf, man hiz bodi ded;  
 Sow let God hav him!  
 Had man alawd him wærk ov hayer stres,  
 Breyvli hî'd dæn it.  
 God geyv him wil tu strayv, not our sækſes;  
 God'z krawn—hî'z wæn it.

## III.

Awr wærlð geyv stownz and hamer, wærk and skorn;  
 ðe nekst mey preyz him.  
 God leſt him howmles, fûdles, and forlorn;  
 Hway, bæt tu reydz him?  
 Driſk wayn, ît fleſ, weyr satin, man ov prayd!  
 Hwitſ iz ðe betor?  
 Hî meyd a rowd for sætſ az yû tu rayd—  
 Hî iz ðe detor?

## IV.

Yû, a komplît flay, perfekt in yûr kaynd,  
 Hwot kan yû hayer?  
 Hî, ðe low erpærm, krôliſ, ægli, blaynd,  
 Had yet dezayer.  
 Yû hav ðe wærlð'z djoy, ſalow, sûn tu paſ,  
 A ripel'z lâſter.  
 Hî sô a heven-djoy dimli prû ðe glas,  
 Sûr tu kêm after.



## V.

Him dat reaivs most, ful vntu de brim,  
                   men fink de grettest;  
 hi dat kan giv most, de a falser strim,  
                   fal pruv so, leteest.  
 Hui had de most tu giv bekem a man,  
                   nø kroun tu wer hir;  
 wi ov our litel sev sp whot wi kan,  
                   nø kros tu ber hir.

## VI.

Dis ded man gav ss ol hi had tu giv,  
                   his lif, his lebor.  
 Hi lod hirafter hier lif tu liv,  
                   bles mer his nebor.  
 Wheder his nekst gift bi a larjer wsn,  
                   groip for ejes;  
 at list wi n6 his de's werk hir is dsn.  
                   God pez de wejez.

## THE POOR PAINTER'S EPITAPH.

By F. G. FLEAY.

*(From 'Fraser's Magazine,' September 1864.)*

## PITMAN'S PHONETIC SYSTEM.

## I.

Yi rig, hum God haz granted is  
 and tijn tu wrk iq brev dezjn,  
 hui nid not ker de wrld tu pliz,  
                   komper yur hapi lot wid mjn!  
 hui der not du de best j kan,  
                   for on wrld's fevor hays mj bred;  
 and, fwarted in iq hier plan,  
                   j hav n6 h6p, til for de ded  
 'tiz riten on mj cærcyard-st6n,  
 "Hi livd snlsvd, hi djd snnon."

## II.

From ljt ov don til iven's glum  
 als muvz de pensil 'nid mj hand;  
 al6n widin dis l6nli rum,  
                   tjrd ov iq fansi er 'tiz pland.

V.

Him ðat resivz mowst, ful æntu ðe brim,  
     Men piŋk ðe greyttest;  
 Hî ðat kan giv mowst, ðow a jalower strim,  
     Æal prûv sow, leytest.  
 Hî had ðe mowst tu giv bekeym a man,  
     Now krawn tu weyr hîr;  
 Wî ov awr litel seyv æp hwot wî kan,  
     Now kros tu beyr hîr.

VI.

Ðis ded man geyv æs ôl hî had tu giv,  
     Hiz layf, hiz leybor.  
 Hî long hîrafter hayer layf tu liv,  
     Bles mowr hiz neybor.  
 Hîweðer hiz nekst gift bi a lardjer wæn,  
     Growiŋ for eydjez;  
 At list wî now hiz dey'z wærk hîr iz dæn.  
     God peyz ðe weydjez.

THE POOR PAINTER'S EPITAPH.

By F. G. FLEAY.

(From '*Fraser's Magazine*,' September 1864.)

FLEAY'S NOTATION, (ESSAY) 1859.

I.

Yt ritf, hûm God haz granted fz  
     And taym tu wærk itf breyv dezayn,  
 Hû nîd not keyr ðe wærlð tu pliz,  
     Kompeyr yûr hapi lot wið mayn!  
 Hû deyr not dû ðe best Ay kan,  
     For on wærlð'z feyvor hanz may bred;  
 And, pwarted in itf hayer plan,  
     Ay hav now howp, til for ðe ded  
 'Tiz riten on may tʃærtfyard-stown,  
 ' Hî livd ænlævd, hî dayd ænnown.'

II.

From layt ov dôn til lven'z glûm  
     Slow mûvz ðe pensil 'nîp may hand;  
 Alown wiðin ðis lownli rûm,  
     Tayrd ov itf fansi eyr 'tiz pland.

Nø frend standz bi tu giv mi çir,  
 tu çek mi folte, tu help mi ws;  
 i'm wari ov dis erð-lif drir,  
 loy from de nekt i kanot ste.  
 Rit suin spon de çerçyard-støn,  
 "Hi livd ænlsvd, hi did ænnen."

## III.

Wid de yrsz des sç loy sins fled  
 hou hav de yrsz drims past as wel.  
 Fæt iq morn tu kwit mi bed  
 wid æm nq wærd from God tu tel,  
 wid æm nq byti men tu rez  
 tu çips ænsin bi erð tps led.  
 Alas! wi liv in jvil des,  
 when æl men fid on mirli bred.  
 Yi kan bst ryt dis on de støn,  
 "Hi livd ænlsvd, hi did ænnen."

## IV.

And yet perçans 'tiz wont ov fæt;  
 had i bst brevli dæn mi best  
 i mjt not nou bi niriç deç  
 'mid lenli ker and fikst ænrest.  
 O' God, i né not. In de njt  
 and tumsit ov de çips dat bi  
 i me hav feld tu rid arjt  
 d' intent ov whot Hou'dst pland for mi.  
 Houer it bi, ryt on de støn,  
 "Hi livd ænlsvd, hi did ænnen."

## V.

Or had i bin ov kørser moid,  
 kontent tu çuiz de petier gen,  
 ambijss, iger after goid,  
 i mjt not nou hav livd in ven.  
 Bst strengt and wiknes, God, Hou né'st,  
 i liv de jçjment tu di hand.  
 A broken jard, i kanot bæst;  
 hu befot di ekskuzd kan stand?  
 for men alon ryt on de støn,  
 "Hi livd ænlsvd, and did ænnen."

Now frend standz bay tu giv mī tʃīr,  
 Tu tʃek may fōlts, tu help may wey;  
 Ay'm wīri ov ʃis erp-layf drīr,  
 Loŋ from ʃe nekst Ay kanot stey.  
 Rayt sūn ʔpon ʃe tʃɜrt/yard-stown,  
 'Hī livd ʔnləvd, hī dayd ʔnnown.'

## III.

Wið ʃe yʃŋ deyz sow loŋ sins fīd  
 Haw hav ʃe yʃŋ drīmz past az wel.  
 Ay pōt tʃf morn tu kwit may bed  
 Wið sɜm nyū wɜrd from God tu tel,  
 Wið sɜm nyū byūti men tu reyz  
 Tu piŋz ʔnsɪn bay erp-tayps led.  
 Alas! wī liv in tʃvil deyz,  
 Hwen ʃl men fīd on mīrli bred.  
 Yī kan bɜt rayt ʃis on ʃe stown,  
 'Hī livd ʔnləvd, hī dayd ʔnnown.'

## IV.

And yet pɜrtʃans 'tīz wont ov feyp;  
 Had Ay bɜt breyvli dɜn may best  
 Ay mayt not naw bl nīriŋ dep  
 'Mid lownli keyr and fīkst ʔnrest.  
 Ow God, Ay now not. In ʃe nayt  
 And tyūmsɪt ov ʃe piŋz ʃat bl  
 Ay mey hav feyld tu rīd arayt  
 ʃ' intent ov hwot ʃaw'dst pland for mī.  
 Haweyr it bl, rayt on ʃe stown,  
 'Hī livd ʔnləvd, hī dayd ʔnnown.'

## V.

Or had Ay bīn ov kōrser mowld,  
 Kontent tu tʃūz ʃe petier geyn,  
 Ambīʃs, īger after gowld,  
 Ay mayt not naw hav livd in veyn.  
 Bɜt streŋp and wīknes, God, ʃaw nowst,  
 Ay līv ʃe dʒɜdʒment tu ʃay hand.  
 A browken ʃard, Ay kanot bowst;  
 Hū befowr ʃɪ ekskyūzd kan stand?  
 For men alown rayt on ʃe stown,  
 'Hī livd ʔnləvd, and dayd ʔnnown.'

## THE PHONETIC ALPHABET.

*The phonetic letters in the first column are pronounced like the italic letters in the words that follow. The last column contains the names of the letters.*

## CONSONANTS.

*Mutes.*

P	p	rope, post	pea
B	b	robe, boast	bee
T	t	fate, tip	tea
D	d	fade, dip	dee
Ç	ç	larch, chump	chay
J	j	large, jump	jay
K	k	leek, cane	kay
G	g	league, gain	gay

*Continuants.*

F	f	safe, fat	ef
V	v	save, vat	vee
H	h	wreath, thigh	ith
Θ	θ	wreath, thy	thee
S	s	hiss, seal	ess
Z	z	his, seal	see
Σ	ʃ	vicious, she	ish
Ξ	ʒ	vision, pleasure	shee

*Nasals.*

M	m	seem, met	em
N	n	seen, net	en
Ŵ	ŋ	sing, long	ing

*Liquids.*

L	l	fall, light	el
R	r	more, right	ar

*Coalescents.*

W	w	wet, quit	way
Y	y	yet, young	yea

*Aspirate.*

H	h	hay, house	aitch
---	---	------------	-------

## VOWELS.

*Guttural.*

A	a	am, fast, far	at
ʌ	ʌ	alms, father	ah
E	e	ell, head, any	et
È	è	ale, air, bear	eh
I	i	ill, pity, filial	it
U	u	eel, eat, mere	ee

*Labial.*

O	o	on, not, nor	ot
Ō	ō	all, law, ought	aw
Ŭ	ʊ	up, son, journal	ut
Ō	o	ope, coat, pour	oh
U	u	full, foot	ùt
U	u	do, food, tour	òt

DIPHTHONGS: F i, U u, OU ou, OI oi.  
as heard in by, new, now, boy.

Pages 106, 108, 110, and 112 have been set up by Mr I. Pitman himself, who is responsible for the spelling and sound-classification in them.



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